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The Best of the Bay ... Every Week

Diary of a dot-com junkie

I have a high-paying job at an e-commerce site. I have stock options that should make me rich. And I'm a heroin addict. I just wish I'd never been introduced to this drug [p.28]

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This week: Online coverage of Open Studios by Cicely J. Sweed



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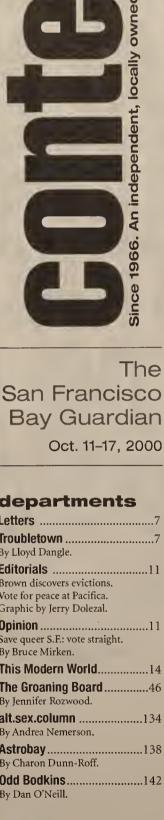
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Up in arms: While the U.S. Navy celebrated Fleet Week, Hunters Point residents gathered Oct. 6 in downtown San Francisco to protest the navy's toxic fire in their neighborhood, which many say caused asthma, migraines, and other ailments.

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n this issue

t is, of course, one of the oldest tricks in the political trick book: When the public gets up in arms and demands reform, the politicians who want to stay in power (without actually changing anything) quickly acknowledge the problem and come up with an elaborate (and entirely bogus) plan to solve it. Then they hope everyone will trust them, go home, and forget all about it.

That's what happened in 1983, when neighborhood activists put a growth-control plan on the ballot in an effort to slow the huge wave of high-rise office buildings that was choking the city. A few months before the election the city planning director, Dean Macris, suddenly released a special "Downtown Plan" that he said would "cut the city's growth potential in half."

The daily papers bought the line - but those of us who actually read the plan realized pretty quickly that it wouldn't limit growth at all. What it was designed to do, of course, was undermine the ballot initiative (which lost that year, although a similar measure won three years later).

So now we have Proposition L on the ballot, with the city's future in the balance — and all of a sudden, Mayor

Willie Brown has discovered that artists and arts organizations are being driven out of the city. And he's vowing to take charge and find a "clever" way (his words, not mine) to address the issue.

But if you look at what he's really saying (see story, page 21), you'll see that he's not offering any real solutions at all. He's just trying to convince the public that there's no reason to vote for Prop. L.

Any artist or arts organization director can tell you exactly what the problem is: dot-com-driven commercial office development in the neighborhoods is driving up rents and forcing out anyone who can't pay a bloated "market rate." And Prop. L, which will stop the office invasion, is the only way to make an immediate change.

Of course, Prop. L will also stop some very rich and powerful people from making even more money from real estate development. And they're friends of the mayor. So Brown has to create a diversion.

The mayor's "October surprises" have started. We'll probably see a few more. Don't be fooled: vote yes on L.

> Tim Redmond tredmond@sfbg.com

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Looking critically at kids and computers. Russell Mokhiber and Robert Weissman's Focus on the Corporation exposes corporate criminals. www.sfbg .com/focus/103.html

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"Drug Wars" this week on All Things Considered, on KQED, 88.5 FM, and other alternative radio choices. www .sfbg.com/media/radio

Justice delayed is justice denied

Exxon still hasn't paid Valdez victims, in Ralph Nader's In the Public Interest. Communiqués from the nation's leading consumer are new every Monday. www .sfbg.com/nader/122.html

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Please leave the door on, in Looseleaf by Dan Leone. Short fiction from the Cheap Eats columnist is new every Thursday. www.sfbg.com/looseleaf /52.html

Creating change

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Don't blame the BDSM scene for your own lack of judgment in choosing a sexual partner. The Truth Hurts, Mistress Marisha's BDSM Q&A, goes online every Tuesday. www.sfbg.com /truth/69.html

Off trail

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O'Brien's experience

While I didn't get your endorsement, I thought I got a very fair treatment from your newspaper [Endorsements, 9/27/00]. Your elections task force thought I was good on the issues but that I didn't have enough experience, so let me speak to that. Look at what I've done for Fleming Golf Course. 1 worked with the golfers to stop the privatization of the golf course by collecting signatures, organizing rallies, and marshaling the TV cameras to get the mayor's attention to leave the golf course alone, which he did. Since deciding in December to run full-time for the Board of Supervisors, I have been putting in 14-hour days walking the neighborhoods of the district, knocking on 14,000 doors, and standing in front of supermarkets to talk with the people of the district and listen to their concerns. This is the kind of energy you can expect from me if chosen to serve on the board. In terms of attendance, for the people in the district to win, the supervisor has to show up. Rennie O'Brien

Supervisorial Candidate, District Seven San Francisco

Wilson the dynamo

WHEN I HAVE

PEANUT BUTTER

CUPS IN THE

House, I

WON'T

STOP.

I think you made an unfortunate mistake in not endorsing Hank Wilson for District Six [Endorsements, 9/27/00]. 1 worked for Hank for 10 years, and I can issure you that he is a dynamo and knows more about the Tenderloin than iny two other candidates.

His work there was not limited, as your brief comments suggest, to HIV

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and AIDS. As for his campaign, dollar-for-dollar he has been far more effective than any of the others.

Alex MacDonald San Francisco

Bragging for Brad

The old adage is that if you like art, but you have no talent, you can always become a critic. So I was delighted to discover Bay Guardian theater critic Brad Rosenstein was one of five playwrights selected from over 300 submissions for the prestigious 2000 National Play Award, awarded by the National Repertory Theatre Foundation. Since it is bad form to brag about such things in your own column, I will do it for him.

Another Bay Area playwright, Prince Gomolvilas, was one of the five playwrights honored. Their plays will be given fully staged readings at the University of Southern California. Maybe some day Bay Area theaters will present Bay Area playwrights, since apparently their talent is recognized elsewhere.

> Steve Lyons Berkeley

D'Anne's experience

In your endorsements of Sept. 27 you chose Eileen Hansen [for District Eight]. You chose her because of her 30 years' experience as a progressive activist. You applauded other candidates who do good work in the community but whom you stated had less experience. While you admit Denise D'Anne also has 30 years' experience as a proHansen, you chose Chris Daly [in District Six], who has but a few years' experience working in the community. Daly may be enthusiastic but seems not to have the seasoning and experience that Hansen and D'Anne are known for. Daly may use City Hall as an organizing base for progressives, but D'Anne had already accomplished that when she worked for the city.

> Tracey Ford San Francisco

The neglected therapists

I was happy to see the article covering the Bayview Hunter's Point Foundation mental health workers' strike ["Mental Health Workers Plan Strike," 8/27/00] because it addressed a serious but often neglected problem in the field of behavioral health care. It is an unfortunate truth that the struggles of those who work directly in community mental health are so often swept under the rug because there is always another bachelor's- or master's-level therapist who desperately needs a job. Therapists and counselors in community mental health, crisis centers, and psychiatric hospitals who care for those suffering from acute and chronic disorders are so often overworked and underpaid. This particular center's complaints of outrageous staffing shortages and lack of contracts are typical complaints of workers who soon suffer from burn out, apathy, and depression. Like many from the Tenderloin Outpatient Clinic, they flee to better-paying, more secure jobs and leave some of the city's most vulnera-

ble populations without a wellcared-for staff ready to perform some of the least glamorous but most self-

Alissa Perrucci, Ph.D San Francisco

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letters commenting on our cov-erage or other topics of local inlerest. Letters should be brief (we reserve the right to edit them for length), typed, and signed (unsigned letters will not be published). Please include a daytime telephone number for verifica-tion. Send to: Letters, Bay Guardian, 520 Hampshire, S.F., CA 94110, or e-mail to letters@sfbg.com. See more let-ters at www.slbg.com/TalkBack/. Corrections and

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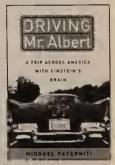
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Save queer S.F.: vote straight

ueer San Francisco is in mortal danger. One crucial thing we can do to save it is to elect a straight supervisor: Matt Gonzalez, in District Five.

As a queer voter, I would love to vote for a gay, lesbian, bi, or trans candidate. Indeed, the local queer politicos closest to the Willie Brown machine - notably the Alice B. Toklas Lesbian/Gay Democratic Club — started working months ago to persuade GLBT voters to support a "lavender wave" ticket that includes school-board member Juanita Owens in District Five.

But a vote for Owens is a vote to complete the destruction of queer San Francisco. That's not an exaggeration.

My friend Kirk Read, a talented young writer who came here from Virginia two years ago — and who recently fled to rural Lake County — put it succinctly in a column that appeared in queer newspapers nationwide in July: "San Francisco," he

He was talking about the San Francisco that was a beacon to GLBT people worldwide for two and a half decades, the place where the young, the struggling, and the disenfranchised could come and find refuge from their homophobic families and suburbs and start a new life. Kirk said it bet-

"If you're wondering why there are so many 'Help Wanted' signs in the Castro, it's because \$8-10 an hour doesn't pay rent anymore. The greenhaired kids who serve pizza by the slice are being pushed out of the city that has for decades been a

"The thing is, those green-haired kids are often the people who, in their spare time, organize poetry series, club nights, and activist movements."

Previous generations of those green-haired kids created queer San Francisco, and locking them out is the beginning of the end. There is still a chance to save at least the remnants of the crazy, diverse, open, and welcoming town this once was, but time is running out.

Matt Gonzalez gets it. Juanita Owens doesn't.

It's as simple as that.

Oh, Owens says most of the right words in her campaign literature and public appearances. You can't run for anything this year without mouthing pleasant thoughts about affordable housing and saving nonprofit charities and arts organizations.

But her record and her connections tell the real story. On the school board she supported horrific ex-superintendent Bill Rojas on virtually every key issue, from the multimillion-dollar boondoggle purchase of a building for a business and finance school to the privatization of Edison Elementary. When board members Jill Wynns and Dan Kelly complained about decisions made hastily, without adequate public notice or input, Owens stood on the side of closed-door decision making.

And, of course, she's a close, longtime ally of the Brown machine — the very folks who are leading the destruction of all that was once magic about San Francisco. Voters are trying to take matters into their own hands with efforts like Propositions L and N, but those necessary measures will be worth little unless our elected officials are willing to en-

To see how critical the situation is, all you have to do is watch how Brown's never-met-a-projectwe-didn't-like Planning Commission has trampled existing zoning laws. We urgently need supervisors who will be willing to say a loud and clear "No" when Brown sacks the only dissenting voice on the Planning Commission and seeks to replace him with yet another real estate hack. There is a good chance Gonzalez will use his voice to say no. It's an absolute certainty Owens won't.

In a year when no overt homophobes have a chance to win, and support for GLBT civil rights has become a given in local politics, it's a sad truth that some politically connected queers have become part of the problem. In District Five, at least, a straight candidate is part of the solution.

Save queer San Francisco. Vote for Matt Gonzalez. *

Bruce Mirken is a freelance writer in San Francisco.

editorials

Brown discovers evictions

Very few of these

organizations

anything close

to market rent.

can afford

he first of what is bound to be a series of anti-Proposition L "October surprises" dropped last week, when Mayor Willie Brown suddenly announced at a flashy press conference that he is worried about the eviction of artists and arts organizátions. As Amanda Nowinski reports on page 21, the mayor made some vague statements about the need to address the problem — but he offered no specific solutions.

In fact, the point of the entire event was clear: Brown is deeply concerned that the voters of San Francisco will pass Prop. L, which would immediately get to the root of the eviction problem by limiting the dot-comoffice assault on neighborhoods such as the Mission. So he's trying to do everything in his power to convince San Franciscans that there's no need for a tough, effective ballot measure

to limit growth - Brown has it all under control.

But that's obviously not true — and the fate of the artists that Brown so dramatically bemoaned is a perfect case in point.

As Board of Supervisors president Tom Ammiano pointed out shortly after Brown's press event, uncontrolled commercial growth in the neighborhoods - which would be stopped by Prop. L - is the single biggest factor in driving up rents and driving out artists and arts organizations. Brown's own studies show that 60 percent of the arts organizations and nonprofits in the city may lose their lease in the next three years. And these days, their losing a lease amounts to an eviction, since very few

of these organizations can afford anything close to market rent.

Ammiano called for the city to allocate \$1.5 million in emergency funds to subsidize the rents of threatened organizations, which is a good start. He also mentioned commercial rent control, which the state legislature has banned — but San Francisco's powerful legislative delegation, starting with state

senate president John Burton, ought to push to repeal that ban.

There's more the city can do, too. We suggested several weeks ago that the supervisors declare space occupied by artists or arts organizations to be protected under the city Planning Code and ban any change in use for that space. That would, for example, prevent a dance studio from being converted to an office building (just as current law bars the conversion of residential

hotel rooms to tourist hotel rooms). The supervisors ought to enact an immediate ban on the demolition of any building that houses an arts organization or a studio or a performance space. And the city ought to be moving quickly to buy up every building occupied by artists or nonprofits that goes on the

But the real message that came out of the mayor's press conference is that Brown has no plans whatsoever to prevent real estate speculators and greedy developers from destroying what's left of the city's arts culture. And the only thing the public can do right now to save the city is to vote no on the mayor's Proposition K and yes on Prop. L. *

Vote for peace at Pacifica

Network leaders

censoring their

own news staff

and even talking

openly of selling.

have been

he streets of Berkeley are no longer jammed with protesters, but relations between KPFA-FM and the radio outlet's parent network, Pacifica, have improved little over the past, relatively quiet, year. The station, a 50-year-old beacon of community radio, is still battling network executives on several fronts.

The core complaints are that Pacifica is run by a group of increasingly autocratic and out-of-touch bosses and that these executives are hindering the

network's mission of broadcasting alternative news in the corporate media wasteland.

Even some Pacifica officials agree. Last month two members of the Pacifica board, Rob Robinson and Rabbi Aaron Kriegal, sued their fellow directors, claiming the board had eradicated "any semblance of democratic participation, lawful governance, accountability and fiduciary stewardship in order to consolidate and centralize their own hold on power within Pacifica's national governing body."

From everything we've seen, that picture looks pretty accurate. For several years now network leaders have been treating employees and listeners with contempt, censoring their own news staff, and even talking openly of selling off KPFA --- all while preaching the gospel of "growing the audience." At this point the network, which runs on an annual budget of around \$9 million, can only manage to produce a mere two pieces of national programming.

In addition to Robinson and Kriegal's suit, Pacifica is also facing a pair of similar suits filed by listeners and station volunteers, respectively. All three legal actions aim to strip the directors of their power to run the five-station network.

As the legal combat drags on, KPFA is in the process of reinventing itself, a process the station hopes will remind the parent corp that the listeners, whose donations bankroll the network, should have a say in how

it's run. KPFA is electing a new "local advisory board" to govern the station; if you're a KPFA donor or volunteer, you should have received a ballot in the mail by now. Ballots are due back Oct. 31. Most of the 26 candidates for 11 seats have been involved in the KPFA struggle and would do a good job on the advisory board (more on the specific candidates next week).

But KPFA supporters say it's critical that a large majority of the station's supporters turn out

to vote, to give the election credibility with the national network (Pacifica says that unless 90 percent of the eligible voters cast ballots, the network will disregard the election). So fill out the ballot and send it in - KPFA's future may hang in the balance. *

For more information go to Coalition for a Democratic Pacifica's Web site, at www.cfdp.org, or call the station at (510) 848.6767, ext. 463.



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District elections notebook

The lie machine kicks into high gear

By Gabriel Roth

The campaign to pass Proposition L, the slow-growth measure, has at least two things going for it: growing public outcry over unchecked development and a fleet

But it doesn't have as much money as Mayor Willie Brown would have you be-

Brown, of course, has vowed to defeat Prop. L, which would hurt his developer buddies' bottom line. So he placed his own loophole-ridden planning measure, Proposition K, on the ballot.

At a September fundraiser for the Yes on K-No on L campaign, Brown tried to scare his assembled cronies into forking over big bucks, declaring that real estate magnate (and former Brown challenger) Clint Reilly and options trader Doug Engmann plan to spend \$2 million on the effort. Brown's assertion was repeated, without qualification, in Matier and Ross's Sept. 18 San Francisco Chronicle column.

It was news to Reilly and Engmann.

Reilly has so far contributed some \$50,000 to the Prop. L campaign. He says he plans to give more, bot he hasn't decided how much. He told us he's never floated any exact figure --- certainly not a seven-figure one. David Looman, treasurer for the Prop. L campaign, told us that when he read the news in the Chron, "I called Clint and told him he owes me

Engmann, too, had no idea where the \$2 million figure came from. "I've been contributing all along, and I'll continue to do so," he told us --- but, like Reilly, he says he never mentioned any exact figures.

We tried to ask the mayor about his fuzzy math. Brown press secretary P.J. Johnston referred us to Eric Jaye at the No on L campaign. Jaye was on the other line three times, in a meeting once, and away from his desk once. Needless to say, he didn't return our calls.

The idea of a \$2 million Prop. L campaign is wildly optimistic. The measure's backers have so far raised less than \$100,000. It's a safe bet that Brown got more than that from that single fundraising breakfast.

So why would the mayor want to

inflate his opposition's financial strength? One answer is obvious: to scare downtown and development interests into making hefty contributions to Prop. K. But there's another reason. San Francisco voters don't trust Brown on planning issues, and the mayor knows it. By tying the neighborhood measure to a couple of its wealthiest backers, he hopes to strip Prop. L's advocates of their greatest asset: their credibility. Inflating Reilly and Engmann's contributions, Looman says, "gives [Brown] an opportunity to portray this as an elitist campaign and not a grassroots campaign."

The \$2 million lie is apparently making its way into Prop. K propaganda. Nonprofit media activist Hunter Cutting tells us that on Sept. 29 he received a phone call from someone who identified herself as a pollster for Baja Research. Cutting wrote down the questions the pollster asked and e-mailed us a copy.

The caller asked Cutting to respond to a series of statements backing Prop. K and attacking Prop. L. It looks to us like what's known as a push-poll: a call designed to influence the respondent as well as elicit information. One of the "questions" was framed with the following: "Prop. L is backed by failed mayoral candidate Clint Reilly, a landlord who will personally benefit from the measure and who reportedly pledged \$1 million to support it."

This misinformation project has come full circle: With no evidence at all, the mayor asserts at a fundraiser that Prop. L is being bankrolled by Reilly's and Engmann's millions. The statement, attributed to Brown, makes its way into the Chronicle. Then it turns up in a pushpoll as a "reported" fact.

So when you get a flyer in the mail informing you that Reilly plans to spend \$1 million to pass Prop. L — perhaps citing the Chronicle as evidence - remember where that information originated: Willie Brown's brain.

Two-faced Juanita

Juanita Owens's ridiculous efforts to paint herself as a progressive proceed apace. Consider the mailers received by two residents of the same Western Addition apartment on the same day. In one, tar-

geted to women voters, Owens takes aim at "bribery" and "corruption" and promises to "shake things up." The other, seemingly aimed at African Americans, depicts Owens getting up close and personal with Mayor Willie Brown and features a testimonial from homeless-bashing supervisor Amos Brown.

Owens's two-faced campaign began weeks ago. During her closing statement at the District Five candidates debate Sept. 27, Owens gushed, "As a woman who has frequently bucked the status quo - and I can assure you I have, you can ask a number of people - I assure you I cannot be bought, or I cannot be sold [sic].

We were interested to hear that, and not just because of Owens's garbled syntax. One particular instance in which Owens was bought, or sold, is still fresh in our minds.

In early 1998 schools superintendent Bill Rojas was pushing hard to turn over Thomas Edison Elementary School to the private, for-profit Edison Project. At first Owens, who sits on the school board, cosponsored three proposals to reject the privatization.

At the board's June 23 meeting, though, member Mary Hernandez moved to table the three measures and Owens voted to squelch her own resolutions. Later that evening she voted to approve the Edison takeover. (That vote was initially recorded as 5-2. But one of the "aye" votes was invalid because it came from a board member who had resigned shortly before the vote. Had Owens opposed the Edison contract, the board would have deadlocked 3-3, and the disastrous takeover never would have

So why did Owens switch sides? One school-district insider says Owens cut a deal with Rojas to support Edison in return for funding for her pet project, a special high school specializing in business and finance. The district sank \$7.7 million into a Grant Avenue home for the school; staffers spent months planning it. In the middle of the school year popular principal Joan Hepperly was whisked out of Horace Mann Middle School and given a desk job planning the finance academy's curriculum. But since Rojas left, the project has been dead in the

We asked Owens about all of this after the debate. She denied that she had cut a deal to switch sides on Edison. "What I said [in the debate] is who I am," she told us. "I am my own person."

Then why did she vote against her own resolution on Edison? "That's not true," she said. "I never did that."

A quick check of the minutes from that meeting reveals that she did. We faxed those minutes to Owens's campaign manager, Nicole Strauss at the Lew Edwards Group, with questions for Owens. We also left messages for Owens at her home and her office. She didn't get back to us.

So not only do we know Owens can be bought (or sold), we even know how much she costs: \$7.7 million for the building, plus additional tens or hundreds of thousands for district staffers' time. We can only assume that if she makes it to the hoard, her price will increase accordingly. *



An Urgent Message From: San Francisco Police Officers & Mayor Willie Brown



Elect Dr. Juanita Owens Supervisor, District 5 Official Vote-by-Mail Application for November Election

Cozy with power: Juanita Owens campaigns with Mayor Willie Brown in this mailer directed to men. But in a mailer sent to women, Owens vows to "shake things up" at city hall.

De Young gains four-acre expansion; activists decry 'land grab'

By Savannah Blackwell

In its eagerness to gain control of land on which to rebuild its complex, the M.H. de Young Memorial Museum has succeeded in grabbing more than 4 acres on Golden Gate Park's Music

On Sept. 21, the Recreation and Park Commission approved a memorandum of understanding (MOU) that would allow the museum to expand beyond its current 3-acre site (called a footprint) to control all the land within a 7.2-acre area. Museum officials plan to build a new, smaller museum and to use some of the surrounding open space for outdoor sculpture gar-

Activists pushing to limit the de Young's impact on the park call the MOU a "land grab" and are urging the Board of Supervisors to overturn the commission's approval of it. "This [memorandum] gives the de Young an open hand," Mary Anne Miller of the Sunset Parkside Education and Action Committee (SPEAK) told the Bay Guardian.

The city charter gives the de Young free reign over all land within its footprint area. Now that city officials have approved the MOU, the museum can expand or build on the additional land without any further requests or public hearings. In response to activists' concerns, Commissioner Gordon Chin

requested that the city attorney provide documentation supporting the de Young's claim that it controls the 7.2-acre space.

The MOU agreement, presented by new parks director Elizabeth Goldstein to rec and park officials at a Sept. 5 meeting, is an attempt to formalize the relationship between the city agency and the museum, de Young and park officials told the Bay Guardian.

But there is debate over whether the de Young can document its claim on the 7.2-acre space. Bay Guardian calls to de Young project manager Debbie Frieden were returned by Carolyn Macmillan, deputy director of marketing and communications for the Fine

Arts Museums of San Francisco. Macmillan said there are "hundreds of documents" showing that over the years the de Young has controlled all the space within the 7.2 acres.

"There are historical documents showing where the buildings used to be. The structures have been all over the place," Macmillan said. "All the MOU does is solidify our relationship with Rec and Park."

But activists such as Phillip Carleton of the Alliance for Golden Gate Park believe the de Young cannot substantiate its claim to the 7.2 acres and insist the museum is using the MOU as a way to quietly push its plans.

"We're just supposed to accept on their word that that land is theirs." Carleton told the Bay Guardian. "There is no record." 💠

E-mail Savannah Blackwell at savannah_blackwell@sfbg.com.

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Fortress Feinstein

hile Tastes Great and Less Filling were getting blow-dried for their first presidential debate in Boston Oct. 3, Green Party senate candidate Medea Benjamin and nearly 100 party activists held a lively demo outside the Democrats' campaign headquarters in San Francisco.

As it turned out, not only was Green Party candidate Ralph Nader excluded from the presidential debate, he was also denied entry to a viewing room separate from the debate auditorium - even though he had a valid ticket. Debate security also prevented Nader from appearing at a prearranged live broadcast with Fox News.

The S.F. demonstrators also took issue with Sen. Dianne Feinstein's failure to agree to a debate with Benjamin. Although the senator has agreed in principle to two debates, at press time she had yet to accept any invitations or even to return her challengers' phone calls. Both Benjamin and GOP candidate Tom Campbell have said they will meet her anytime, anywhere.

Benjamin says Feinstein's debate stonewalling is typical of the senator's lowprofile approach to the campaign. "[Feinstein] sort of sees this as a coronation rather than an election," she said. "I suppose given the fact that her and her husband are worth hundreds of millions of dollars, it's easy to adopt an aristocratic attitude."

In search of a response, I paid a visit to Feinstein's San Francisco campaign office. The official address listed with the California secretary of state's office, 909 Montgomery, turned out to be the North Beach

offices of her husband, multimillionaire financier Richard Blum. There were no signs directing me to the campaign HQ, so I asked the door person, who directed me to



Left out: One hundred Green Party activists rallied in San Francisco Oct. 3 to get candidates Ralph Nader and Medea Benjamin in the debates.

I tried some unmarked doors on the second floor, but they were all locked. A Blum employee walked by and suggested I ask the receptionist on the fourth floor, who picked up the phone and told me to have a seat in Blum's themed waiting room, tastefully adorned in Asian artifacts.

A campaign aide showed up, and I introduced myself. I asked her where the campaign office was. "It's not really opened up to the public," she said. "We do volunteers by appointment."

She assured me that this did not mean that volunteer visits are rare. "We get lots of volunteers, but we have to hide from all the psychos," she explained.

She directed me for further comment to Feinstein spokesperson Kam Kuwata. I told him about the trouble I had finding the office - which I still haven't seen. He said that the campaign's headquarters are in Los Angeles, and that the S.F. site is just a small fundraising office.

"We run a very bare-bones operation," he said. According to the Center for Responsive Politics, Feinstein has raised nearly \$8 million for her "bare-bones" campaign.

Kuwata said the campaign is looking at the debate invitations and plans to participate in two debates. He also said Feinstein would be willing to debate Benjamin and all the other candidates on the ballot. As to accusations that the senator has been missing in action on the campaign trail, Kuwata said she has been busy in Washington doing the job she was elected to do, and said that "she's been accessible to reporters and the public all the years she's been in the Senate."

Try telling that to Michael Krasny, host of KQED-FM's Forum, one of the Bay Area's highest-rated public affairs programs. Despite eight years of endless attempts to book her on his show (including a request for her to debate Campbell), she appeared briefly and only once, by phone. "It's been impossible, for years now, to have any contact with her on the air," he said. "I've never Continued on page 18

by TOM TOMORROW ...WHILE HIS OPPONENT IS MUCH MORE RELAXED AND LIKABLE--IF YOU ARE FAVORABLY PREDISPOSED TOWARD SMIRKING **SIMPLETONS**, THAT IS...

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Veto machine

Governor Davis kills criminal-justice, gay-rights, fair-trade reforms

By Aaron Glantz

Gov. Gray Davis got some good press last week for appearing to soften his hard-line stance on criminal justice. He signed one bill giving convicted felons the right to request DNA tests that could prove their innocence and another granting parole to a convicted murderer for the first time since he took office.

But meanwhile, Davis was using his veto pen to nix dozens of other progressive measures that would have reformed California's criminal justice system.

Dan Macallair, associate director of the Center on Juvenile and Criminal Justice, called the veto parade "shocking," since many of the bills had passed through the legislature with strong bipartisan support and were written by Republicans. "When Davis vetoes these bills, he's putting himself to the right of the Republicans," Macallair said.

One of the bills Davis vetoed, by Republican assemblymember Abel Maldonado, would have removed the word "punishment" from the juvenile justice code and added the word "rehabilitate." The bill had passed both houses unanimously with no opposition from law enforcement.

Other bills vetoed by Davis would have guaranteed female prison inmates the same right to medical care as male inmates, established separate courts for mentally ill juvenile offenders, and helped parolees find jobs. The governor also vetoed a bill that would have created a Corrections Education Board and a bill restoring media access to the state's prisons.

But some liberal lawmakers saw a silver lining in the vetoes. "I think we moved the governor," Assemblymember Carole Migden (D-San Francisco) said. Migden sponsored the media access bill and the bill guaranteeing female prisoners adequate medical care. "Because of our efforts, Governor Davis opened a hospice center at the women's prison [in Chowchilla]. That isn't everything we'd hoped for, but it ain't nothing."

Prisoners' rights advocates took a less sanguine view. "Opening a hospice center at a prison with subpar medical care is opening a death house," said Judy Greenspan, HIV-AIDS coordinator for California Prison Focus. Greenspan says many female inmates are denied lifesaving drugs, while other ill inmates are forced to wait in long lines before they can get their medication.

No progressive bills allowed

Overall, Davis's vetoes show 2000 to be a bad year for progressives in the statehouse. No gay rights legislation escaped Davis's veto pen this year. After stopping three bills in June that would have expanded domestic partnership benefits, Davis killed the two measures that did reach his desk. One, by state serrator Tom Hayden (D-Los Angeles), would have allowed domestic partners to take time off from work under the state Family and Medical Leave Act. The other, by San Francisco assemblymember Carole Migden, would enable opposite-sex domestic partners to receive social security benefits when one member of the partnership is over the age of 62. In his veto messages, Davis said he would consider changing the domestic partnership law next year.

Davis also vetoed three proposals by Hayden to protect California's environmental and labor laws from international trade agreements like NAFTA and GATT. A report by the Georgetown School of Law says that as many as 100 of California's labor and environmental laws may be at risk (see "Enemy of the State," 8/2/00).

In his veto, Davis argued that trade is the purview of the federal and not the state government. Roger Salazar, the governor's deputy press secretary, said free trade has been helpful to the state's economy, daring "anyone to tell me Governor Davis hasn't managed California's economy right."

Hayden, who is leaving the legislature at the end of the year, retorted, "I doubt the governor even read my bills. What can I say, he's bought by corporate America."

San Franciscans for Sunshine to receive award for Prop. G campaign

San Franciscans for Sunshine is slated to receive an award Oct. 14 in recognition of its successful initiative campaign for Proposition G in November 1999. Prop. G eliminated loopholes in the city's Sunshine Ordinance, making it increasingly difficult for city bureaucrats to hide their work from the public.

The ordinance provides possibly the strictest set of open records and meetings guidelines for a city in the nation, according to Terry Francke, California First Amendment Coalition general counsel.

"it's a terrific model, because even if a city or a county decides not to go quite that far, it's a working example that government can be open and far more accessible than the minimal requirements of state law," Francke, who helped write the law, told us.

The citizens coalition is one of eight recipients of CFAC's Beacon Award, which honors efforts on behalf of freedom of information, freedom of expression, and open government. CFAC will present this year's winners at its fifth annual assembly Oct. 13–14 at the University of California in Fullerton.

For registration information call (916) 974-8888 or go to www.cfac.org.

Rachel Brahinsky





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CLASSIC WOMAN'S FORMULA FOR RENEWED ENERGY

By Leslie Davies, RNC

Today's woman is busier that ever and a reliable source of energy is a welcome addition. Research has revealed that a good percentage of women suffer from iron deficiency, which is a leading cause of tireness and fatigue.

Being female predisposes us to iron deficiency due to blood loss during menstruation and childbirth. Constant dieting and stress also depletes our bodies of iron and B vitamins. Active women also need greater quantities of iron as exercise depletes body stores which often results in anemia. Deficiency symptoms include: pale skin, dark circles under the eyes, fatigue, constípation, lackluster hair, brittle nails, breathlessness and frequent infections.

In one study completed at the University of Medicine and Dentistry of New Jersey, 800 pregnant women between 14 and 29 were monitored to determine how iron deficiency might affect their pregnancies and infants. The New Jersey team reported that the women

diagnosed with iron deficiency anemia had less energy and were three times as likely to deliver prematurely that women who were

Iron is present in every living cell and conbines with copper and protein to make haemoglobin, which

transports oxygen from the lungs to every part of the body. Iron increases resistance to disease and stress and when we have iron rich blood we experience a greater sense of well being. Unless we are pregnant we give little thought to iron. Even if we did, it might be difficult for the body to absorb enough iron from our diet. So what's a woman to do?

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I recommend that my clients take an iron supplement when they menstruate. They feel so much better it becomes a monthly ritual

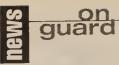


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S.F. Confidential

From page 14

met a less accessible public servant." Krasny said San Francisco magazine recently hired him to interview Feinstein, even though he warned the magazine's editors that she would probably back out. They bought him a nonrefundable ticket to Washington, D.C., and, sure enough, she canceled the day before.

How 'bout lem-apples?

The Association of Bay Area Governments (ABAG) held a love-in with the biotech industry at the Fairmont Hotel last week at a conference titled "The Gene Age: Bay Area Biotech Boom." Among the sponsors was Monsanto, which uses its political power to force-feed potentially hazardous genetically engineered products to consumers.

Industry representatives like Sue Markland Day of the Bay Area Bioscience Center warned that the Bay Area is at risk of losing its leadership position in biotech, a not so veiled threat to get governments to provide less regulation and more tax breaks and subsidies.

Much talk was devoted to the new UCSF campus at Mission Bay, which will house not only university researchers but also private biotech firms, Zachary Hall, UCSF's vice chancellor for research, outlined the university's vision of the new campus as a place where the lines between industry and academía are all but nonexistent. He said UCSF is doing everything it can to "cement" the relationship between the school and corporate interests with "alliances more numerous, varied, and complex."

"This will allow us to collaborate with private industry even more closely than we have in the past," Hall said.

And as if the relationship between UC and big biotech is not cozy enough, representatives of the UC-managed Lawrence Berkeley National Laboratory handed out glossy "Smart Business" brochures touting the labs' ability to "yield rich dividends" for prívate industry.

Biotech certainly provides great hope for new treatments and cures and jobs, but cloning and other new technologies also bring with them profound moral and ethical issues, as well as environmental concerns. Do we really want to have Wall Street dictating and directing universityfunded biotech research?

Nobody raised those questions at the forum. ABAG, a taxpayer-funded public agency, neglected to invite any speakers who were less than bullish on biotech. ABAG spokesperson Patricia Jones said that wasn't the point of the event. "It is a collaboration of ABAG and the biotech industry," she said. "What we tried to do is bring together industry experts and local governments who are interested in capitalizing on this growing industry."

Several speakers from local government, such as South San Francisco city council member Gene (no relation) Mullin, touted their efforts to attract biotech. Mullin proudly displayed an eerie promotional poster featuring the slogan "Join the Future" — along with a "frankenfood" image of a lemon and an apple spliced together with safety-pins. 🛠

By Daniel Zoll.

NEW YORKER

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WEDNESDAY, OCTOBER 18

Gabriel Over the White House

Released at the height of the Depression, this bizarre and fascinating film traces the term of a new President (Walter Huston). With dictatorial flair, he fires his Cabinet, takes over Congress, tackles the nation's problems, and rapidly becomes the most popular fascist figurehead in U.S. history. (Gregory La Cava 1933, 86 min, 35mm)

9PM **Primary**

This classic political documentary chronicles the heated 1960 Wisconsin Democratic primary between John F. Kennedy and Hubert Humphrey. (Robert Drew, Richard Leacock, Al Maysles, and D. A. Pennebaker 1960, 58 min, 16mm)

THURSDAY, OCTOBER 19

The Manchurian Candidate

A complex political thriller about a brainwashed American platoon and a decorated soldier programmed to assassinate political enemies. Watch for an uncharacteristically hard-bitten Frank Sinatra, a maliciously identifiable Laurence Harvey, and a frighteningly overbearing Angela Lansbury. (John Frankenheimer 1962, 126 min, 35mm)

Medium Cool

In Medium Cool, Oscar-winning cinematographer and political activist Haskell Wexler takes cinema verité to a new level. His semi-documentary investigation into the making of political image combines real footage of the riots at the 1968 Chicago Democratic Convention and scripted scenes. (Haskell Wexler 1969, 111 min, 35mm)

FRIDAY, OCTOBER 20

Philip Baker Hall's Richard Nixon paces about his study in near-psychotic rage against his perceived enemies. Adapted from a one-man stage show, Secret Honor takes us inside the mind of one of America's most enigmatic leaders. (Robert Altman 1984, 90 min, 35mm)

A Perfect Candidate

This documentary on the 1994 U5 Senate race between Oliver North and Charles Robb offers keen perspective on the machinations of real politics. As it explores the darker side of the campaign trail, both candidates emerge on morally questionable ground. (R. J. Cutler, David Van Taylor 1996, 81 min, 35mm)



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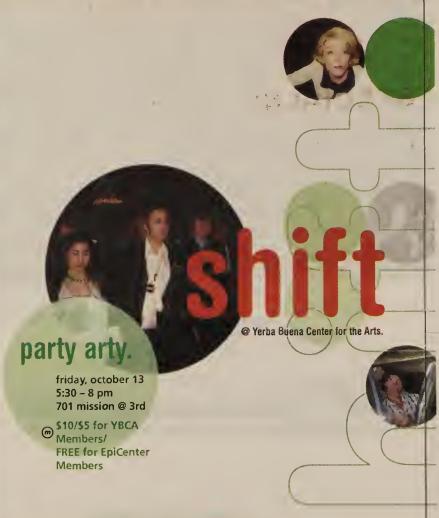
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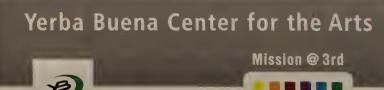
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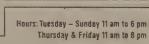
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'Serious risk'

Artists and nonprofits rally for help in fighting evictions

By Amanda Nowinski

The fight to save nonprofits and arts organizations in San Francisco finally made prime time last week: while 300 artists staged a loud, colorful protest in front of City Hall, city officials and supervisors unveiled competing emergency plans to keep groups in town. But artists said that, after losing 50 organizations to rent hikes and 500 musicians to evictions from the Downtown Rehearsal studios, they are wary of any financial promises that may be too little, too late.

At a jam-packed press conference Oct. 3, Mayor Willie Brown proclaimed that the city has allocated \$5 million to aid nonprofits and arts organizations — but only \$1.5 million will go to the arts.

Recent city-commissioned studies of the art and nonprofit crisis showed that 60 percent of the city's arts organizations and nonprofits are in "immediate serious risk" of evictions and, over the next three years, could lose the nearly one million square feet they currently occupy, in a market that demands 300- to 500-percent annual rent increases. Artists criticized the art space report for not interviewing actual artists. Of the 46 arts entities interviewed, only 10 are based in San Francisco.

Brown acknowledged that his administration has neglected the issue: "We are not addressing this as dramatically as we should have," he said. "A few years ago we didn't even think about it."

Brown's press conference seemed perfectly timed to the mayor's push for Proposition K, a ballot initiative that would protect business from the nonprofit sector. Debra Walker of Coalition for Jobs Arts and Housing explained, "I think the whole purpose of the [mayor's] press conference was basically taking our proposal from the arts and making it his own and trying to make it look like he's done something, when he created the problem in the first place."

The next day Sup. Tom Ammiano proposed that the city allocate \$1.5 million in emergency funds to subsidize the rents of threatened organizations. He said the city should purchase property for the sole use of arts and nonprofits and should help organizations buy their own buildings. He also proposed rent control protections for commercial spaces.

Artists demonstrating emphasized the need to pass Proposition L, this November's ballot initiative to control runaway office and live-work developments. "We're here as artists, and many of us here are socially conscious revolutionary artists," said Krissy Keefer, whose Dance Mission school and theater on the corner of 24th Street and Mission will lose its lease in January (See "Believe It," page 57). "We understand that we are intricately linked to all the work that's being done in San Francisco, and we understand that if we don't vote for Prop. L, we do not have a future in the Mission."

Ammiano joined the protesters and voiced support for their struggles: "This is about the heart and soul of San Francisco, about our creative energy, about the legacy San Francisco has, about the debt we owe our artists," he said. "This is serious stuff, and we need to fight it! Some people are going to say what I'm saying next is political rhetoric — I think it's the blood and guts — and that is, support Prop. L so we can really get to the root of why all of us are getting evicted."

Speakers called for immediate action, and some critiqued the art space study. "All of these organizations are what contribute to the fabric of this city," Walker said. "We are providing the human services and education of our children, we are creating a future, and we are now being left alone to be advised by people who don't know what we do for a living. And it's time for the city to deal with it."

Rich Newirth of the Arts Commission insisted that polarizing the artists against the private sector would scare away potential donations. "Creating heroes and villains is a little dangerous," he said. "We need everyone included in the situation. We need dotcom millionaires and developers to contribute, so how do we do this without alienating everyone? If people are threatened, it's not likely to resolve. Some people testifying today did say "greedy gentrification." I don't think it's all that clear."

Walker said the art commission "has failed to help artists for four years; we've asked them to take on something as simple as live-work, and they have refused. They are a part of the problem right now."

After the meeting this reporter asked Sup. Sue Bierman if a deadline had been proposed for the allocation of the \$1.5 million. "Once you get the awareness, you can start working on something," she said. "But no, there is no timeline yet." .*

E-mail Amanda Nowinski at amanda@sfbg.com.

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THE WAR ON DRUGS IS A FAILURE. USE YOUR VOTE TO END IT.

The drug war does not control drugs or protect kids. Our drug laws cause crime and violence, and have made America the most imprisoned nation on earth. Drug war enforcement has been racist and has corrupted the cops. Since Dianne Feinstein went to Washington, over \$66 billion of Federal tax dollars have been spent fighting drugs—but the drugs are still here. So Senator Feinstein looks at the cost, the violence, the corruption, and the 21 new California prisons, and says - *Give us more!*

Just Say No to Feinstein's Drug War

Feinstein says, "Look at my record on drugs." *Her record shows that she does not represent the Bay Area.* She opposed Califor-nia's medical marijuana initiative. It passed in 1996—by 70% in the Bay Area. Since then she has supported the Washington bureaucrats who work to undermine California law, and prosecute doctors and patients.

To "fight drugs" Feinstein supports:

- Massive herbicidal spraying of Amazon watershed using genetically altered fungus.
- Intervention in Colombia's forty-year civil war.
 More than a billion dollars for the brutal and corrupt Colombian military, to "fight narco-guerillas." But the aid will go to an army that has committed human rights abuses, and is allied with paramilitaries who finance themselves selling cocaine and heroin.
- Death penalty to nonviolent drug offenders including marijuana growers.

Feinstein voted to:

- · Increase sentences for drug offenders.
- Expel entire families from public housing if one family member is caught with an illegal drug.
- Bar federal student loans for students convicted of drug possession—no such ban for murderers or rapists.
- Deny welfare benefits to elderly, disabled or needy if they are misdemeanor pot offenders.
- Prohibit freedom of speech—10 years in prison if you write about illegal drugs on the Internet

Bay Area voters know we could control drug abuse with education, public health, and treatment, for a fraction of what we are now wasting. Dianne Feinstein knows she is not representing Northern California, yet she acts with impunity because she thinks you have to vote for her—because she's a Democrat.

Anybody But Feinstein for Senate!

Don't waste your vote!

There are better choices. **US Rep Tom Cambpell**, for one, is challenging Feinstein's "lock-em-up" policy. Campbell has been a leading Congressional critic of the war on drugs. He believes in treatment for drug abuse instead of prison. He voted against military aid to Colombia, likening the situation to Vietnam. He has consistently supported medical marijuana. And he represents Bay Area voters on other important issues—he supports a woman's right to choose, civil rights for gays and lesbians, gun control, and environmental protection.

Green candidate **Medea Benjamin**, and Libertarian **Gail Lightfoot**, also call for an end to our bankrupt drug policies.

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Withdrawal penalty

Supes pass boycott of World Bank bonds

By Daniel Zoll

In the wake of last month's Prague street protests against the World Bank and the International Monetary Fund, the San Francisco Board of Supervisors voted unanimously Oct. 2 to boycott World Bank

The resolution, sponsored by Sup. Michael Yaki, is part of an international campaign against World Bank-IMF policies. More than 6,000 protesters marched on the World Bank-IMF meeting in Prague last month calling for an end to lending policies that they say have destroyed the environment and driven millions of people around the world deeper into poverty (see "Breaking the Bank," 4/12/00)

The World Bank receives 80 percent of its funding by selling bonds to investors through private capital markets. San Francisco's resolution is largely symbolic, since the city currently holds no World Bank bonds, but it puts the board on record as opposing such investments in the future.

In contrast, the board's Audit and Government Efficiency Committee voted to repeal a law that prohibits giving city contracts to companies who do business with Burma's repressive government. Sup. Gavin Newsom said he sponsored the repeal on the advice of the city attorney, citing a June Supreme Court ruling that struck down a similar law in Massachusetts. Newsom's legislation is part of his ongoing campaign against San Francisco's "selective purchasing" laws, which use the city's financial clout to promote human rights abroad.

Human rights advocates blasted the supervisor, saving there are ways to reform the law while still complying with the Supreme Court decision. Shannon Wolfe of San Francisco-based Global Exchange said the city could simply suspend the law while crafting one of many possible alternatives "I have a feeling that Newsom may be beholden to corporate interests rather than the concern for human rights," Wolfe said.

Newsom told us he is an active supporter of human rights in Burma anc around the world. The problem, he said, is that such legislation wastes time and money better spent locally. "I feel very strongly that our priority is the people of San Francisco, people who are in desperate need of support and help in this city."

But San Francisco residents have traditionally been supportive of using such financial tools, which are credited with helping to bring down South Africa's apartheid government.

The Burma repeal was scheduled for a vote at the full board Oct. 10. Board president Tom Ammiano said he would introduce alternative legislation. ❖

E-mail Daniel Zoll at dzoll@sfbg.com.

Stones against machines

Protesters decry Israeli killings of unarmed Palestinians

By Genevieve Kramer

"We're here to stop the killing of children," said Serena Nash of Fremont at a protest Oct. 3 in front of the Israeli Consulate in San Francisco. She displayed pictures of the Sept. 30 killing of a 12-year-old Palestinian boy, Muhammad al-Durah, in Gaza. "This is stones against machines," she said, "and

Nash was joined by more than 700 people condemning the Israeli government for violent attacks on Palestinians. In this past week's escalated clashes, at least 80 people have been killed and more than 1.800 injured - almost all of them Palestinians or Israeli Arabs. Press accounts say it's the most violent episode in Israel and the Palestinian territories since 1996.

In a follow-up demonstration Friday, 2000 people gathered in prayer in front of City Hall and then marched to the Israeli Consulate. The crowd included many African American Muslims, as well as a protester carrying a sign that read, "I am a Jew and I am ashamed.'

Protesters waved Palestinian flags and burned Israel's. They held up caricatures of Secretary of State Madeleine Albright brandishing heavy artillery, and signs calling Ariel Sharon, Israel's right-wing opposition leader, a war criminal for provoking violence by visiting the Al Aksa mosque in Jerusalem Sept. 28.

The demonstration drew a multinational

crowd of supporters. "It's not just a Palestinian issue, it's a humanitarian issue," Sunnyvale resident Athar Siddigee said. "Anyone who sees unarmed people being shot has got to feel something.

Many Palestinians have struggled to contact their relatives in the territories. Jesse Almari, from the West Bank, said, We call our relatives, and they tell us the truth. What they show on the news is only one-tenth of the truth. Hundreds of Palestinians have been murdered and thousands injured.

Palestinian Hatem Bazian of American Muslims for Global Peace and Justice (AMGPI), agreed: "The child that was killed, the European press said that he was shot by Israelis point-blank. Here it became 'caught in cross fire.' That's an obfuscation. There is no attachment of responsibility, of who's killing who."

In response, Gil Lanier, deputy to the consul general of Israel, said, "We feel very sorry about any kind of bloodshed."

The rallies were hosted by AMGPJ, which submitted a letter to the consul general demanding an end to Israeli aggression. Members of the Middle Eastern Children's Alliance, the International Action Center, Palestinians and Jews for Just Peace, and St. Mary's Cathedral also participated in the protests. *

Research assistance by Camille Taiara.







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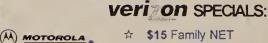
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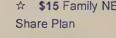
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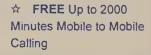
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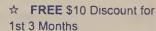
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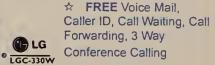












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Bilingual candidate forum for SoMa seniors

Wednesday, Oct. 11, Alliance for a Better District Six holds a supervisorial candidate forum for seniors and Chinese-speaking residents of the South of Market area. 1:30-3:30 p.m., 50 Rizal, S.F. (415) 974-1759.

Bloodbath in Palestine

Thursday, Oct. 12, the International Socialist Organization sponsors an analysis and discussion of the resurgence of violence in Israel/Palestine and the road to peace. 7 p.m., Walden Pond Books, 3316 Grand, Oakl. Free. (510) 594-4081.

Nader vs. Gore

Thursday, Oct. 12, the Committees of Correspondence and the Democratic Socialists of America hold a forum critiquing the upcoming presidential elections from a progressive standpoint. 7 p.m., Unitarian Church, 1924 Cedar, Berk. \$2-\$10 donation. (510) 436-3722.

Youths meet the candidates

Thursday, Oct. 12-Thursday, Oct. 19, Coleman Advocates for Children and Youth sponsors a series of candidate forums on children, youth, and family issues. District Six forum Thurs/12, 6 p.m., Ark of Refuge, 1025 Howard, S.F. District Four forum Mon/16, 7 p.m., Sunset Recreation Center, 2201 Lawton, S.F. District Seven forum Tues/17, 7 p.m., Stonestown YMCA, 333 Encalyptus, S.F. District 11 forum Wed/18, 6:30 p.m., James Denman Middle School, 241 Oneida, S.F. Board of Education forum Tlmrs/19, 7 p.m., California State Building, 505 Van Ness, S.F. (415) 239-0161.

Indigenous rights in Mexico

Saturday, Oct. 14, Mexican actor and renowned human rights activist Ofelia Medina gives a presentation titled "Indigenous Communities and Human Rights in Mexico," at a fundraiser for the indigenous children of Chiapas, sponsored by Correo Zapatista, the International Action Center, Centro de Información Aztlan, and others. 7 p.m., Women's Building, 3543 18th St., S.F. \$5-\$25. (415) 642-4079.

La lucha continua

Saturday, Oct. 14, Horizons Unlimited, Instituto Familiar de la Raza, Casa de los Jovenes, and YWCA Mission Girls hold the fifth annual "Chasky," an Inca ritual of struggle and resistance involving a procession from one ceremonial art installation to another. This year's Chasky focuses on the theme of the ongoing struggle for land and includes the participation of various arts and housing rights organizations. 5 p.m., Horace Mann Middle School, 3351 23rd St., S.F. (415) 487-6713.

Mobilize for Props. H and N

Saturday, Oct. 14, go door-to-door with the S.F. Tenants Union to distribute campaign literature on pro-tenant Propositions H and N and encourage people to vote to end unjust evictions and rent increases. 11 a.m., 806 Haight, S.F. (415) 282-5525.

Update on tenants' rights

Saturday, Oct. 14, a panel of attorneys and tenant counselors discusses new developments in S.F. rental law both residential and commercial and shares tips and strategies. Included is a Q&A session and a complimentary resource book. The event is sponsored by California Lawyers for the Arts and Metro-Rent. 1 p.m., SomArts, 934 Brannan, S.F. \$5. (415) 775-7200, ext. 963.

People power

Tuesday, Oct. 17, the San Francisco Local Agency Formation Commission - formed to review this summer's municipal utility district petition — holds its first organizational meeting. Call for information or for an application for one of the two general-public seats, which will likely be appointed at the first meeting. 3 p.m., City Hall, 1 Dr. Carlton B. Goodlett Place, Room 263, S.F. (415) 554-5184.

Presidential elections and social change

Tuesday, Oct. 17, New College of California presents a public dialogue on the presidential elections, moderated by Larry Bensky of KPFA and featuring S.F. Board of Supervisors president Tom Ammiano, California assemblymember Carol Migden, and former Green Party gubernatorial candidate Dan Hamburg. The discussion is preceded by a viewing of the final 2000 presidential debate. Presidential debate screening 6 p.m., panel discussion 7:30 p.m., New College of California Theater, 777 Valencia, S.F. Free. (415) 752-8678 or (415) 437-3425.

Land reform in Brazil

Wednesday, Oct. 18, Gilmar Mauro, a leading member of Brazil's Landless Workers Movement, speaks about the ongoing struggle for land reform in Brazil's troubled countryside. The event is sponsored by Global Exchange. 8 p.m., La Peña Cultural Center, 3105 Shattnck, Berk. \$5-\$10 donation. (415) 255-7296.

Save the last open green space downtown

Wednesday, Oct. 18, the Board of Supervisors' Finance and Labor Committee holds a public hearing on the proposal to build a butterfly museum on the Embarcadero, which critics say would destroy 100 trees and 50 percent of the last remaining open green space downtown. 10 a.m., City Hall, 1 Dr. Carlton B. Goodlett Place, Room 263, S.F. (415) 982-8793 or (415) 956-3730. ❖

Mail items for Alerts to the Bay Guardian, 520 Hampshire, S.F., CA 94110; fax to (415) 255-8762; or e-mail camille @sfbg.com. Please include a contact telephone number. Items must be received at least one week prior to publication date. Call (415) 255-3100, ext. 545, for more information. For more events, see the Benefits listings in the Calendar section or visit the Bay Guardian Action Network on the Web at sfbg.com/action/.



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Mounting Bolivian unrest targets U.S. war on drugs

By Jim Shultz

hile world attention is focused on Colombia and Peru, another Andean nation, Bolivia, is battered by civil unrest over a host of issues, including plans to build U.S.-bankrolled military bases in a coca-growing region.

In fact, the U.S. war on drugs is at the very center of one of the worst political crises that has gripped this nation in

A nationwide teachers' strike has crippled the Bolivian public school system, idle during the final weeks of the school year. Blockades of the major national highways have brought virtually all overland travel and commerce to a

The protest actions were launched by a loose alliance of teachers, farmers, and consumers to force the Bolivian government to negotiate on issues such as teacher salaries, coca crop eradication, and the construction of three new U.S.-financed military bases.

But before agreeing to recent talks, President Hugo Banzer, who ruled the nation as a dictator during much of the 1970s, deployed more than 20,000 soldiers and police to stop the protests. Government troops have killed at least 10 people and injured more than 100, and an unknown number of protesters have been jailed. Eyewitnesses claimed that army officers, including sharpshooters, were doing much of the

U.S. State Department spokesperson Richard Boucher recently declared Washington's support for Banzer's actions: "We share and fully support President Hugo Banzer's call for communication and reconciliation."

Just hours later, Banzer sent 1,500 troops into the small town of Vinto to remove a highway blockade. Soldiers killed a 25-year-old taxi driver and injured 29 others, including a six-yearold girl whose nose was smashed by an army tear-gas canister.

The current crisis comes just six months after Banzer declared a national "state of emergency" in a vain attempt to stop a civic uprising over water privatization. Those protests forced the departure of a U.S. Bechtel Corporation subsidiary that had raised water rates as much as 300 percent.

The toughest issue in the current talks -- convened by the Catholic archbishop between government officials and various protest leaders - is the U.S.-financed Bolivian government plan to eradicate the last remaining 5 percent of the country's illegal cocaleaf crop, according to sources close to the negotiations.

That plan calls for three new military bases in the chief coca-growing Chapare region. The bases, which are to be built with \$6 million in U.S. aid, would permanently deploy 1,500 troops in the area, in a move bitterly opposed by local residents and many human rights

These bases were never debated in the Bolivian Congress or by the Bolivian people," said Edwin Claros, vice president of the Assembly on Human Rights in Cochabamba.

"The role of the military is to protect our borders, not to wage war with our own people," Claros added. "The bases will definitely mean more use of the military in the region and more violations of human rights."

The government announced it would back away from the bases only if the military's presence at an existing base in the area can be expanded.

"We can't leave those areas unprotected to be retaken by the black market of narco-trafficking," Banzer proclaimed in a televised speech, arguing for a permanent military presence in the region.

U.S. Ambassador V. Manuel Rocha said that the bases were "not an imposition by the U.S. government but a decision by the Bolivian government." But many here question whether the United States is as dispassionate about the issue behind closed doors.

An embassy official, speaking on condition of anonymity, admitted that if Bolivia should back away from the U.S.financed bases plan, it could create doubts about the Bolivian government's much touted pledge to make the country "free of illegal coca" by 2002.

"If you are committed to eradicate coca using the military, how are you going to continue it without a military presence?" the official asked.

In September President Bill Clinton cited the Bolivian government's coca eradication efforts as his main reason for proposing that the United States and other lenders forgive the nation's multimillion-dollar foreign

U.S. officials are eager to use Bolivia as a model for a successful eradication effort, especially with Clinton's new \$1.3 billion military-led coca eradication plan in Colombia.

Even with the apparent government concession on the issue of the bases, it is unclear how long the conflict between the government and coca farmers in the Chapare region will continue. Blockades there have cut off highway passage between the nation's secondand third-largest cities, Cochabamba and Santa Cruz.

Farmers are demanding that they be allowed to continue growing small plots of the plant (less than half an acre). Coca farmers also note that small plantings are allowed under the nation's coca eradication law approved under U.S. pressure in 1988.

With almost 95 percent of the crop already eradicated in the region, they argue, the small crops that remain would be for traditional uses, including the widespread Bolivian practice of chewing coca leaves.

Unprocessed coca leaves are legal, sold and chewed widely and also used for commercial production of coca tea, popular as a treatment for stomach and altitude ailments.

While the coca leaf is the base ingredient of cocaine, it only takes on the drug's effects after being processed with powerful chemicals.

Talking about the eradication program, a top official admitted, "We've also wiped out the livelihoods of hundreds of thousands, maybe one million

Meanwhile, food shortages caused by the blockades have started to take effect in some cities. Many Bolivians are growing weary of the protest, lobbing criticisms, and more, at both sides.

A collection of children's drawings pasted on the wall of one Cochabamba school shows images of soldiers opening fire on people and trucks stopped at blockades. The drawings are accompanied by writings: "I want peace"; "Don't throw rocks"; and "Don't kill people."

A week ago chicken producers angrily dumped a pile of 1,000 dead and rotting birds in front of the office of Cochabamba's governor and that of one protest group. The birds died because blockades cut off feed supplies. Still, an informal poll by a daily newspaper here of 1.440 readers showed a 51 percent support for the protesters and their de-

Following their talks with government officials, protest leaders returned home to consult local communities on possible accords. Some coca farmers announced that they were prepared to take up arms to protect their land if an acceptable agreement is not reached.

Meanwhile, highway blockades, public mobilizations, and military deployments continue throughout the nation, creating a thick air of tension, with no immediate end in sight. ❖

Pacific News Service correspondent Jim Shultz is executive director of the Democracy Center (www.democracyctr.org). He lives and writes in Cochabamba, Bolivia.

AM JUST LIKE YOU. I have a pretty secure job at an e-commerce site that pays me extremely well. I have stock options that should make me rich. I have a hip apartment in Nob Hill. I have a cute girlfriend, who also works at a dot-com. And I have a healthy heroin habit.

I'm not alone. On July 16 Aaron Bunnell, an executive at high-powered Internet news site Upside.com, was found dead of a heroin overdose. He was using the drug regularly to unwind from the 10-hour days and all-nighters that are so common in dot-com life. Hard drugs are a growing part of the Silicon Alley-San Francisco dot-com experience. According to the Los Angeles Times, the San Mateo County Narcotics Task Force seized 173 percent more cocaine in 1999 than it did in 1995, while the quantity of seized methamphetamine jumped 678 percent.

Moreover, the idea of working and drugging isn't new. In 1991 research analyst Charles Winick published the results of a multidecade study in Milbank Quarterly that demonstrated, in Winick's words, that "a considerable proportion of regular [drug] users continue to function effectively at work and in other areas of social life."

'Normal" people are no longer afraid of heroin. The purity levels are up, so it doesn't have to be injected, and the cost is down. For years heroin has been making its way into suburbs and higher-income homes. Kurt Cobain and high-fashion models were my generation's William Burroughs. They did damage as only true media icons can.

Heroin use has gone so mainstream that there is a public service message on TV featuring a man in a business suit smoking foil in his living room. Heroin is a cheap drug. The high lasts longer than coke. High school kids are now experimenting with the still taboo drug. People from all walks of life do heroin. Hippies, punk rockers, jocks it crosses all races, ethnicities, cultural groups. It slips across all barriers. And no matter how much you might want to quit, it is always there.

Before heroin I used to wish for great things: to own my own dot-com, to be a CEO at a multimillion-dollar firm, to be a rock star. Now my only wishes are to get through the day and to never have been introduced to this drug.

The first time I tried heroin I was 17 years old. An older friend offered me to it, like a sacrifice. All I remember is wanting to throw up all night. I was in the bathroom with some guy I barely knew, just trying to puke. I don't know why I did it again, but I did. And the second time was amazing. When you first start doing heroin you get great nods. It's like you're dreaming while you're awake. You can lay around for hours and just hallucinate. I loved it so much I kept doing it. By that point I was in college, and my habit grew and grew until I ended up in rehab at age 20.

After my release it was a few years of minor fallbacks and a few major ones, including my current state. I am now 28. I have been struggling with my heroin addiction for more than a decade.

Being a junkie

Heroin has taken over my life. It is the primary thing, the only thing, worth

anything. Getting high and not getting sick are my number one priorities. My job, my friends, my family - nothing overshadows being dope sick. I will do anything to stop it. And forget pride. My pride and self-respect disappeared a long time ago.

I don't think anyone at my work knows that I am a junkie. I look normal, act normal. I wear long-sleeve shirts, even if it means I have a fan blowing full blast on my face. I'm probably the only one cursing the fact that we had a beautiful San Francisco summer.

I can get by at work because I rarely nod out anymore. I am just maintaining and can live my life normally (if I'm on the drug). I have called in sick to work only when I have been truly dope sick. I have been late for work only because I had to wait for my dope dealer to show up. If you want to be a functioning junkie, here is your first unspoken heroin rule: you are always waiting for the man.

To prevent this, I have to make sure I have dope the night before for the following morning and afternoon. Otherwise I'm going be stuck at home waiting for the man all morning, being sick, or I'm going to have to leave work to procure the dope. Both of these scenarios might put my job in jeopardy and raise suspicion. I have had to stand on the street corner across from work, waiting for a Mexican guy in a beat-up car to drop off a half gram of dope. And this is after sitting at my desk with sweat pouring down my face, my skin clammy, and my muscles twitching.

My veins have gotten so bad that I have to shoot up in my hands, my fingers, my ankles, my feet. If I've been shooting coke, then big, hard knots form in my veins; sometimes it takes weeks for them to go away. If I've been on a good run, and I know I'm out of options, I'll muscle it --- just plunge the needle right into my ass and let it go. Muscling dope is different — the high takes about five minutes to come on. But the effect is always the same.

Here is my schedule as a working junkie: wake up, get high, shower, go to work, get high during lunch, go home, get dope, get high, do some more work, get high, go to sleep. Sounds exciting, right? My entire life revolves around maintaining. Maintaining my well-being (i.e., not being dope sick) and maintaining the ruse that is my life. Struggling to make sure my work

is done on time and my friends don't think I have gone insane.

Buying dope

The most popular place to buy dope in San Francisco is the intersection at 16th Street and Mission. This is where they sell one-and-ones (heroin and coke) for the ready-made speedball. A bag of one-and-ones costs around \$10. Black tar heroin is commonly referred to as chiba. The coke on the street is low grade.

But I have to be careful — the gaffle risk is high. I've been sold actual street tar by other junkies. It doesn't matter how many times you go out to the street - there is always the chance of getting ripped off. And it doesn't matter what you look like. Once you've started doing dope you can shed that dot-com facade and be like any other junkie. You'll have the proper gray tone to your skin, and if you're shooting



"It's really hard to tell if someone is high just by reading an e-mail. Thanks to the Internet, I have friends and work associates I've never even met. people who would never know I was a junkie."

you'll be able to proudly show off track marks to prove your addiction.

16th and Mission is also where you can buy rigs, or works - that is, needles and syringes. (You'll never hear someone whispering "syringes" as you walk by.) Syringes cost \$2 each, or you can get two for \$3. Cheap. And then there is the Needle Exchange, where you can stand in line to turn in your old ones.

Needles only last a few shots, and then they become dull. The more you shoot up, the fewer veins you have, and the easier it is with sharper needles. Ways to do tar heroin include smoking it off foil, heating it up with water and dropping it down your nose, and, of course, shooting it. I started out this time around by smoking it on foil, thinking I could handle it that way. You don't get the same tingly rush as when you shoot it, but you can still get really loaded. But later it just seemed logical to start shooting it. I had to smoke so much foil just to get high that my throat was hurting, and shooting it got me higher and lasted longer.

Once I graduated beyond a casual habit, also called chipping, I also gradnated to my own personal dealer. Most addicts have at least three who will hand-deliver the dope to their door. This is the ultimate luxury for a junkie. You barely have to move to get your fix. And most dealers, when their favorite customers are trying to get clean, will try to get them back by offering them deals. Or calling to "make sure you're OK." When you have someone willing to drive over to you and deliver relief from the sickness, do you really think you're going to travel across town to wait in line at a methadone clinic? A half gram of good tar heroin goes for \$20 to \$25. And the delivery services are always a better deal: the bags are bigger, the dope is better.

How do you get your own dealer? Sometimes if you buy on the street enough, one of them will offer you a phone number. Or you find someone who already has a number to introduce you to his or her dealer. I have a friend who has Kozmo.com deliver dope. In New York the bike messenger industry thrives on delivering drugs. If you hint around to most delivery people, there is a good chance you'll find one who deals.

How to spot a junkie

Most people would be shocked at how many heroin addicts are living, functioning people. And how many heroin addicts work at good jobs here in San

They are the ones at the bar not drinking, or barely drinking. They are drinking milkshakes and eating sweets. Heroin gives you a huge sweet tooth. You crave it. I've poured packets of sugar down my throat when I've been sick. I don't know if this is because heroin is actually cut with sugar.

Once you start doing dope you start meeting people who do dope. You recognize the look of the people on the street or in your office. And once you are on the drug, you enter into a life that revolves around getting the drug, and you can't help but run into other people just like yourself who are running in these same circles.

Tips on getting high at the office

Find a couple of public bathrooms nearby. I don't recommend getting high in your actual office, especially if you have to cook up your dope, because it smells. If you have it ready in your syringe and your veins aren't that bad, you should be able to go into the bathroom, quickly shoot up, clean your syringe, stand there for a minute and walk out just fine. Make sure if you are shooting up in your office that you wear long sleeves. If the shot is too hot, you may get weird bumps all over your arm, or there may be blood, or the spot you hit might swell for a minute. I also recommend not doing

too much when you have to go back to work. There is nothing that gives away a junkie more than nodding off at his or her desk.

I have found a few public bathrooms close to my office where I can run in, fix, walk around the block, and then return to work. I have to walk around for a bit to get over that initial rush. The main reason I can get high at work is because I am in maintenance phase. The rush doesn't last long. And now it's to the point where I can't work if I'm not high. Being on heroin has become my normal state of being.

The dot-com culture lends itself to heroin addiction. Heroin is a mindnumbing loner drug. Working on repetitive tasks in a cubicle in front of a computer is perfect for that. If anything, heroin makes day-to-day computer tasks much easier: time flies hy, and you can get absorbed in what you're doing.

In today's workplace not much is expected of workers in return for a high salary. With telecommuting, many dot-commers don't even have to leave their houses, or they only have to go into work a few days a week. It's really hard to tell if someone is high just by reading an e-mail. Thanks to the Internet, I have friends and work associates I've never even met, people who would never know I was a junkie. Virtual life makes it so much easier to get away with things. And if you don't like your job, or office politics are bad, then heroin is a total escape. You can deal with anyone. Nothing matters anymore.

A sure sign of someone high on dope is the pinned eyes. Speed, coke, and ecstasy all make your pupils big, while heroin makes them pinpricks. When I first started kicking, the weirdest thing for me was to look into a mirror and see my pupils so big. I looked strange, like my eyes had taken over my whole face.

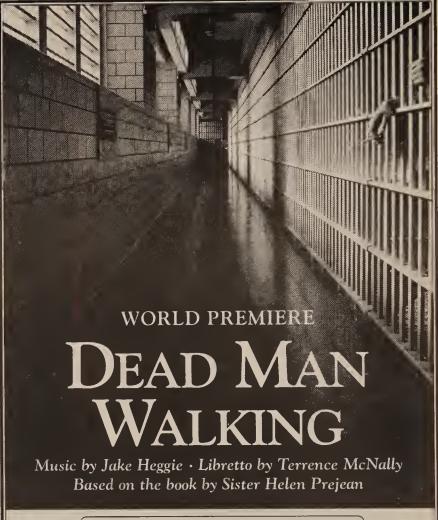
The danger of getting high at work is that no one can know what you're doing. And if you go out, there is no one there to save you. When someone goes out (dies) after a shot, you have time to revive him or her. Death is rarely instantaneous, except in the case of a hotshot (when a junkie is found with the needle still in his or her arm, usually when the dope has been cut with strychnine). Punch them, smack them around, put them in the bathtub with freezing cold water to start their heart. Mouth to mouth, CPR, and then the saline shot. Shoot the dead or dying person up with a mixture of salt and water, and he or she should come back.

But I have to recommend calling 911. The paramedics will give you a shot of something called Narcan, which immediately takes away all of your high. After getting a shot of Narcan, most people bolt upright and are in pain. Your high is gone, and you rarely remember what happened.

Kicking

Kicking dope sucks. The best way to do it is to get some methadone and go Continued on page 33





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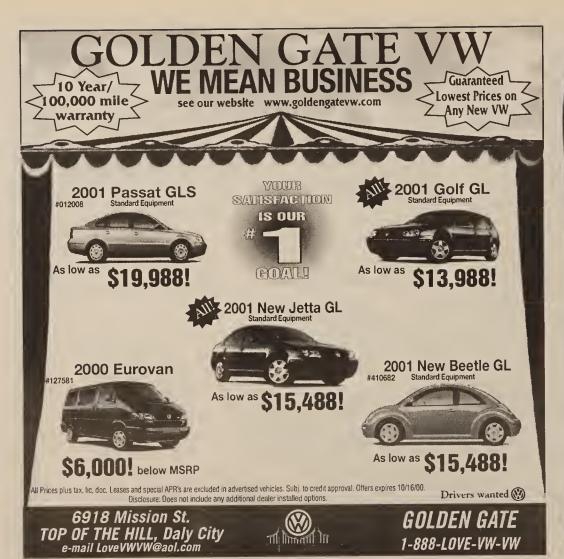
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Junkie

From page 29

away. Go someplace where you can't get to any dope. Lock yourself in a room in the middle of nowhere, and be prepared for the worst. Kicking makes you not sleep, makes you lose your appetite, makes you shit uncontrollably, makes your bones and joints hurt from the inside out, and makes your muscles scream. You may have insane crying fits, muscle spasms, and hallucinations.

This is normal. It's just the drugs leaving your body. You can also go to a methadone clinic. But if you are like me and are very busy with work, this is hard. You should try to find some methadone pills through the black market and stock up. Get enough methadone to hold you over, and then get some Valium to calm you down and help you sleep. Kalonopin is also a great drug for kicking. This may seem like replacing one evil with another, but a big part of kicking is breaking your ritual of getting high. If you can get out of your normal schedule, that will help, and you can deal with getting off one drug at a time.

Methadone is extremely hard to kick. Most clinics put most people on more than they need. Methadone will give you an appetite and help you to feel normal, but it also detracts from your bone mass and makes you extremely pale. A methadone junkie literally looks like a walking ghost. Start bringing yourself down quickly. Drop 10 milligrams a day. Get off of methadone as soon as possible, or you may find you're never able to beat it. Many junkies I know will have to be on methadone for the rest of their lives.

Cold turkey is a good way to kick but dangerous for a hard-core junkie. There is the danger of the shock to your system. Your body is used to living off of the drug, and the abrupt change can actually kill you. The safest thing is to go into rehab or talk to your doctor.

But if you have a respectable reputation, this might not be an option. The government is looking at making some methadone over-thecounter medication, perhaps hoping this will help yuppie or suburban junkies get off without anyone knowing. Expensive treatment programs are on the rise. And dot-commers are paying big bucks to safely, quickly, and quietly get off smack in outpatient rehab programs. There are also the "immediate detox" ads you see in the back of the weekly papers. But this is dangerous, as it is an extreme shock to the system.

Many countries, such as England and Australia, have mandated government programs for addicts. There are places where you can go shoot up. You can buy clean dope and clean needles. They do not treat junkies as the very scum of society but instead treat heroin addiction as the disease that it is.

Heroin is one of the last taboos, even though pure heroin is actually not that bad for you. If you are clean about it, your major health problems will be constipation and collapsing veins. Whatever they are cutting heroin with is more dangerous than the drug itself. Heroin is in fact safer than alcohol, and most people can function more normally on heroin. Going into the office drunk is far more obvious than walking in high.

Being a highly functional junkie is possible. But no matter how much dope you have, it will never be enough. You will always need more, and you will spend more money. The dot-com industry fuels a heroin habit by offering large salaries. But no matter how big your bank account, you will start to watch it drain. There is only one road that doing heroin leads to, and that is addiction. And then either you are addicted forever or you have to go through kicking. It's not worth it. And it's true: once a junkie, always a junkie. Every time I kick and get through those first few weeks of hell, I never think I will be going through this again. But every time you start doing dope again, it's like you pick up where you left off.

I've been steadily getting high and successfully working at my job for the past year. No one has said anything to me about suspicious drug use. No one seems to know. My girlfriend knows, and although she's worried, she doesn't do drugs. She just gets angry at the amount of money I spend. But she has her own vices. And she spends more money at the North Beach bars she hangs out in than I spend on dope.

I don't recommend doing heroin. In fact, I wish I never had. But now this is my life. I work, I get high, and I sleep. I can get more work done now when I'm high than when I'm not. It has become so that I'm afraid of kicking because I'm afraid I will be so sick I'll lose my job.

I am lucky that I can support my habit. But I want to stop. I want to be able to get up and stretch my arms and feel normal. I'm on methadone now, writing this with cramping fingers and screaming muscles. If I can stick with the methadone program this time, then I'm looking at three weeks until I feel almost normal. And probably months until I'm naturally happy

To be honest, I don't know why someone smart and successful like me keeps going back to heroin. I ask myself that question daily, and l have no answer. The drug itself is so hard to get over, and I truly believe it permanently affects you. Something in your mind, in your body, has changed. You have most likely seen people at their very worst spurting blood from collapsed veins, groveling for a fix - and that does something to you. It makes life seem warped, surreal, ugly.

Look at the man or woman in the cubicle next to you. I wouldn't be surprised if in every dot-com in this city there is a highly functioning junkie working with you. And most likely doing a damn good job. ❖



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ask isadora

by isadora alman

How deep is my love?

Q: My new lover's penis is longer than my vagina. When we have intercourse some of the sensations feel unbelievably great, and some are painful. I am looking for advice on how to avoid the painful part so I can keep the great part. I think he's pushing against the top of my vagina, the cervix, and that's what's causing the pain. One way to avoid this is probably for him not to thrust so deeply at full force. Is this sort of thing a great loss for men? (Of course I will ask him.) In addition to it being painful, I am concerned about any damage it might do to me if we continue to do it the deep, full-force way. Any insight on this?

A: First, ask your gynecologist to check out the health of your vagina and cervix.

Something like a chronic yeast infection, genital warts, and a host of other impleasant things can make your cervix induly sensitive. Second, if, as you know, inter-

course can provide some unbelievably wonderful sensations, why would you voluntarily temper them with painful ones? If it hurts, cease and desist. Some gnys can't help deep, full-force thrusting in the moments before orgasın; some can, but they don't want to. Yes, of course, discuss it with your guy, but in any case, I suggest changing to a position in which he can go full steam ahead for the grand finale without causing you any pain. That could be missionary position with your legs apart or even crossed so that the first few inches of his penis go between your thighs and more shallowly into your vagina. Experiment. I'm sure you can find a few more that will work for you.

Some guys
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Q: I'm a 42-year-old man who's single right now. I am being sought out by men and women of all ages to participate in adventurous sexual scenarios, like threesomes or being presented to someone as a gift. Being a bi male, I've even experienced hubby-wife and brother-sister in one visit. This is taking a toll on my psyche, not to mention my major-sized shlong, which is why I am recommended to really nice people. But it's one-sided pleasure that leaves me empty. I am always there as the pleasure provider, and I'm never given the opportunity of someone being there to pleasure me. I could sure use some advice.

A: Some ideas, probably eventually mutually exclusive: stop sport fucking, look for a meaningful egalitarian relationship of give-and-take, and/or negotiate better and more clearly with your play partners so that you get something out of the deal other than ego strokes.

Q: I was so pleased to have my live-in boyfriend, "Brad," watch the HBO show Sex and the City with me that I had no idea that a peculiar problem would arise as a result. There was an episode last season where the main character, Carrie, announced to her gal pals that she had "left something behind" at her boyfriend's place: a turd. It seems that discussion among the four women about going number two really aroused my boyfriend. "Brad" is now virtually obsessed with watching me "go potty" and feels terribly hurt if I have a bowel movement without allowing him to watch. Lately he expects me to put on quite a scat performance for him in hose, garter belt, and heels. Sometimes he wants me to go in my panties, which is a bit of a mess, especially if I am late for work. He is getting increasingly obsessive with what I eat, too, as he does not want me to produce any odorous loose stools. He can be very angry about this. I think he had some girlfriend who was really into this a long time ago. Anyway, other than his peculiar feces fetish, Brad is a nice guy, but I am really getting tired of this routine. Any suggestions? (Signed Pooped out)

A: I don't usually, but I just had to include your signature. OK, what can I suggest? That you keep on ... er, trucking? That he stop asking for what he wants? You can only do what most couples do when one craves something the other is not keen on, whether it's fetish play or cuddling when you sleep together: you find some sort of compronise that will work most of the time. No such agreement will be ideal, since it involves his getting less of what he wants and you doing at least some of what you don't particularly enjoy. If you can't find a workable accommodation, you can agree to have him go elsewhere to satisfy his particular kink, or, alas, you eventually break up over it. If you do, well, shit happens. *

Isadora Alman is a licensed marriage counselor and a board-certified sexologist. You can reach her online at her Sexuality Forum (www.askisadora.com) or by writing to her care of the Bay Guardian, 520 Hampshire, S.F., CA 94110. Alas, she cannot answer questions individually.













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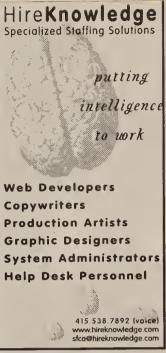


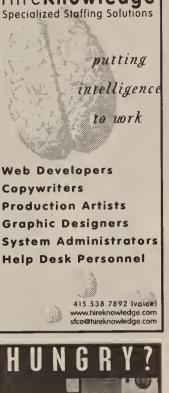
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techsploitation

My religion

body is a corporate playground. Let me give you the gory details — a description that will raise your progressive hackles, if you have any. Right now, I'm wearing Sketchers sneakers, matched with a pair of Gap khaki capri pants, underwear from Old Navy, and a vintage shirt l stole from an ex-boyfriend, or my father, or some other shady male figure from my past. My socks are also corporate. They're from Costco. Elsewhere on my person, you could find a Nokia cell phone and a Palm Pilot. In other words, more than 75 percent of my body is covered by products from multinational corporations.

And yet philosophically I'm a Marxist. I believe that capitalism is a fundamentally unjust system that rewards the rich, destroys the poor and helpless, and ruins social relations with its obsessive compulsion to convert everything even ideas — into private property.

Marilyn Manson, a highly underrated sensationalistic icon, once said, "You cannot sedate all the things you hate." I think his observation applies

The point is,

social system

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by forces you find

morally repugnant —

well, you just have to

make compromises.

here. The point is, when your entire social system is being shaped by forces you find morally repugnant - well, you just have to make compromises. I can't escape from capitalism and go live on an unpopulated island. Capitalism is everywhere, and probably coming to an island near you in the form of a reality TV show.

I know there are purists out there, people who boycott the Gap, or only use GNU-Linux as an operating system, or refuse to listen to records produced by

major labels. But I'm not a purist, and I won't feel guilty about it. I don't want to do penance. I want the world to change, and I just don't see how changing my shopping patterns is going to break the back of the system.

While attending a recent geeky event involving lots of tiny robots, I met another sort of impure ideologue. He was a charming and fiercely smart dot-com immigrant to San Francisco. In one of those long, meandering conversations one sometimes has with strangers, he revealed to me that he had adopted a new religion because he could not logically disprove the existence of God. His religion provided him with ethics, and he didn't drink or take drugs because his god forbade it. And in an interesting twist, he had spent the last several years working for tech companies that rival God: Microsoft and Sun. "I work for the enemy," he admitted with a sardonic grin. He was even willing to defend the functionality of Windows NT.

But he believed in the usefulness of distinguishing good from evil. And so he was disturbed when his landlord in a working-class district of San Francisco gestured at his Hispanic neighbors' house and said offhandedly, "Don't worry about them. Their house is on the market and will be sold in a matter of months."

Should I have boycotted this dot-commer? He was, after all, the "enemy" for a godless commie pervert like myself. And he liked NT. But after he had explained more of his religion to me, I realized we had a lot in common. According to many people in his faith, he was breaking the rules by having sex out of wedlock and befriending queers.

"Basically, I try to follow as many rules as possible, but I don't do all of it," he said. Despite his straight-edger edge, he was a sinner. He had to compromise his beliefs in order to exist in the real world.

And so I discovered — and not for the first time — that I have more in common with a religious dot-com capitalist than I do with many Marxists and progressives. It wasn't that I agreed with his politics or ethical choices. But I liked the fact that he put limits on his obedience — whether that was obedience to ethical principles or to his employers (since, after all, he did admit he works for "the enemy").

So this is my antipurist faith: I am a Marxist who shops at the Gap. The point, as a great philosopher once said, is to change the world, not philosophize about it. So I can philosophize and quibble over whether to boycott Nike this year, or I can do something. Shopping — even if done "correctly" — will not inspire action. Period. 💠

Annalee Newitz (shop@techsploitation.com) is a surly media nerd who drinks Starbucks and likes it. Her column also appears in Metro, Silicon Valley's weekly newspaper.

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by karen solomon

Fresh air

Oxygen Bar, San Francisco's most recent international import to open in the burgeoning, ubertrendy south corridor of Valencia Street. "They're tired of dulling their senses. We wanted to create a place where people can relax, get high without alcohol, and not feel

What an interesting concept: feeling better the next day after a night out at a bar. Rather than drinking vodka tonics, patrons imbibe beakers of herbal elixirs like the eye-brightening Comet 22, the relaxing Zero Gravity, or the lusty Orgasmical, all bitter concoctions taken straight or with fruit juice bursting with potent doses of ginseng, St.

What an

concept:

feeling

better

interesting

the next day

after a night

out at a bar.

John's Wort, or the more esoteric white peony or pearl.

While the drinks may be interesting, clearly the reason people gather here is for the pleasure of inhaling. Usually, tasting the air we breathe isn't a good thing, as any resident of New Delhi or Los Angeles will attest. But you'd feel differently if your oxygen were laced with the perfume of lavender, clary sage, ylang ylang, or citrus.

Instead of that ghastly cigar trend, or the all too familiar incense of stinky ol' Marlboros that pollutes most bars, the crowd of hipsters, tourists, and the curious at the oxygen bar are happy to pay for the pleasure of consuming, as the menu states,

"health food for the lungs." In this Mission bar with a hint of day spa, patrons desperately try to look cool while sporting nasal tubes of hyper-oxygenated and flavored air. The idea may be an import, but the scene is all San Francisco, with a hospital ward twist.

The New Age set will be happy to plunk down their dollars — \$15 for an average 20-minute session — but the aging hipster may shiver at the oxygen bar's L.A. glam and wonder out loud, "Why on earth would I want to pay for what I'm already getting for free?"

Well, maybe you don't, and that's fine. This bar has limited seating. One patron who told the friendly air jockeys that she wasn't feeling anything was told to go home and smoke a joint instead. Unlike many herb-oriented or borderline paraphysical practitioners, this place doesn't take itself too seriously. The fur-covered bar, silver leather seats, stunning prism lights, and dangling plastic fish in the bathroom are all about play and having a good time, and that's a promise that the oxygen bar will deliver. You will get an awesome Mission bar experience, but you won't get New Age crammed down your throat. And luckily, the concept is just fruity enough to make it unlikely a drunk weekender will

What you will get is access to purified air, something around 85 percent oxygen as opposed to the low-grade 20 to 25 percent oxygen we breathe the rest of the day, says Passeneau, a registered nurse with Arcadia Services. The effects of adding more oxygen to the bloodstream, she says, include lessened fatigue, clearer thinking, cell repair and rejuvenation, and elimination of bacteria both in the blood and on the skin. In my trial on the tube, I just felt good. Elated, relaxed, sharper, and kinda giggly; a nice switch from the surly blur that follows a couple of Bloody Marys.

Passeneau has "always liked Eastern medicine better than Western medicine, and always been into herbs," and she wanted to bring her passion to San Francisco, where she's lived on and off for the past 12 years. After visiting an oxygen bar in Los Angeles, she was motivated to bring the idea north. She bought the equipment from them and managed to drum up some investors for the concept.

Oxygen bars have been popular in India and Japan and throughout Europe for years, and the first North American O2 joint opened in Toronto in 1996. However, in 1997 the practice spread across the U.S. and was instantly labeled a wacky L.A. infatuation, thanks to the high-profile, Woody Harrelsonowned O, Herbar. The celebrity connection brought a lot of attention to oxygen-sniffing, and current consciousness is such that U.S. citizens are willing to take a break from their usual intoxicants and shove in those tubes of good

The greatest experience that the oxygen bar can offer spoiled urbanites is that they get to enjoy something different. Rather than mixing Cosmos and Mojitos, thrill-seekers and humdrummers will want to mix it up on their next night out and infuse their liquids with a little gas. 💠

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> -Howard Wallace, Labor Activist S.F. Bay Guardian interview 9/13/00

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Noon local time

By Paul Reidinger

n many parts of the world the midday meal is the feature presentation, but in our utilitarian, workoriented society it's been reduced to lunch - a down-and-dirty event that, ideally, is as fast as it is cheap. Oh, you can still find the occasional noontime feast; I had one of the most memorable meals of my life a few years ago on an early December afternoon at Hawthorne Lane, where the atmosphere was redolent of winter and family and festivity.

But lunch is a fairly expensive proposition for big, fancy restaurants, almost all of which mean to do their main business at dinner. The kitchen and service staff have to be revved up in the morning, then break for several hours in the midafternoon before starting all over again. It's a difficult rhythm, and since it's become increasingly difficult to make it pay (lunch at places like Hawthorne Lane and Boulevard having historically been the equivalent of a 40-percent-off sale), an increasing number of highprofile places don't bother. Jardinière, for instance, has never served lunch, despite substantial daytime traffic in

the Civic Center, while the recently opened Dine, near Metreon, stays open late instead. That's left the field wide open for places that do basically nothing but lunch.

Say this much for the dot-com revolution: it's gotten a lot of people working. They're working downtown, in the Financial District's glass canyons, and they're increasingly working south of Market. Either way, when lunchtime rolls around they've worked up pretty good appetites, and they descend on places like Tlaloc and Left Coast Cafe in droves.

Tlaloc (the name refers to the Aztecs' rain god) might be the world's first high-rise taquería. As you step inside, most of the restaurant is directly above you, on a pair of stacked mezzanines where young suits of various shapes, sizes, and colors sit at comfortable wooden tables, getting up occasionally to replenish their supplies of salsa from the salad bar-like self-serve cart in the corner.

The salsas were our first tip-off that Tlaloc, despite its authentically unpronounceable name and the pedigree of the food ("recipes are based

Inside out: It's nice all year round at the newly opened Left Coast Cafe, located in the

Dolby building's atrium, where lunch is customized for the healthy set.

on generations of [owner Jorge] Saldana's family cooking tradition," according to the press kit), is not about to challenge mainstream Financial District tastes with anything too off the hook.

"Gringo salsa," my (gringo) friend pronounced after tasting a nicely smoky tomato number with just a little chile heat and a notably acidic bright green potion that resembled guacamole thinned with lemon juice. That didn't stop us from ladling those and several other salsas onto everything in front of us, including stacks of fine, crispy tortilla chips, a thrillingly greasy quesadilla (\$3.95) plumped up with beans, guac, and sour cream, a lovely chicken burrito sauced with a nutty-tangy pipian sauce (a mole of pumpkin seeds), and a very respectable version of the troublesome fish taco (\$4.95), given some welcome crunch here by an envelope of a crisp corn tortilla shell.

A big part of Tlaloc's charm is unquestionably its setting, which manages to be pastoral Mexican and 21stcentury urban American at the same time. The Dolby building at Ninth Street and Brannan, on the other hand — at the edge of whose atrium lies the recently opened Left Coast Cafe — resembles "a building full of dentists," in the words of a friend struck by the expanse of black marble and glass-block walls. The sunlit atrium is gorgeous, however, and it's set up with tables and chairs like an outdoor café so you can enjoy your haul from Left Coast no matter what the

feed the masses working in the city's newest and hippest industry, Left Coast's menu is a tour of California healthiness. Whole-grain bread everywhere. House-made granola, available with soy milk for an extra quarter. Vegan-friendly items such as a hummus sandwich (\$6) --- a peanut butter-like shmear of chickpea paste enhanced with slices of tomato and avocado and served with a virtuous pile

tuna sandwich (\$6), which is not only attractively scented with dill but made with "dolphin-safe" fish. The Caesar salad (\$6) lacks anchovies but compensates with a good lemony dressing. And the dense, rich, moist coffee brownie (\$1.50) is not merely a good buy but practically a meal in itself at least if that meal is lunch. *

Tlaloc. 525 Commercial (at Sansome), S.F. (415) 981-7800. Mon.-Fri., 10 a.m.-9 p.m. American Express, MasterCard, Visa. Noisy. Wheelchair

Left Coast Cafe. 999 Brannan (at Ninth), S.F. (415) 522-0232. Mon.-Fri., 7 a.m.-5 p.m. Cash only. Muted. Wheelchair accessible.

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If you liked Flipper, you'll love the

Without Reservations

Finding the range

f you've been waiting with bated breath for the opening of that La Cornue store, on Grant at Geary near Union Square, this might be a good moment to exhale. Despite the imminence of the holidays - the consumercapitalist equivalent of harvest time the store is a long way from welcoming its first customers across the threshold.

"Currently, the project is on 'hold,' we learn from Melissa LaBelle of La Comue in Paris. "It is uncertain when we will be opening. Certainly not in the immediate future.'

That's rather abashing news, or nonnews, for those of us who admire the huge, and hugely expensive, Frenchmade ranges, beloved of Alice Waters, among other local chefs. Even the least expensive model in the line costs upwards of \$11,000 - quite the stocking stuffer for that special someone on your list. But the company also sells plenty of less expensive items, like cookware.

Meantime, if you simply must have a La Cornue range, you might try Williams-Sonoma or Cherin's, the big discount appliance house in the Mission.

Willie's feast: A reader named Matt Ward wrote in reference to last week's column, asking what value restaurants I would send the mayor to when I am named chief of restaurant reservations at City Hall.

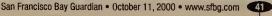
"I'd try 'em all," Matt says bravely. Is he positioning himself for a mayoral run a few years hence?

None of my business, really, though I'm sure we could do much worse and almost certainly will. As to the restaurants. I would start with Metro Cafe. with its three-course, \$15 prix-fixe dinner; paul K, which is actually within walking distance of City Hall; Biiru Biru, a hip little sushi joint on a sleepy stretch of Balboa; and Cafe for All Seasons, which could be one of the best places in the city to eat - well - with locals who don't have expense ac-

And an erratum: Last week's paraphrase of Coleridge should have mentioned "pleasure domes," not "pleasure

And speaking of pleasure domes: Let it not be said that restaurants catering to yuppies are entirely indifferent to the hemorrhage of artistic and cultural endeavors from the Mission, On Nov, 6 Foreign Cinema (2534 Mission at 21st St., 415-648-7600), the restaurant that shows subtitled foreign films to diners as they tuck into California-French bistro food, is hosting a benefit for the Joe Goode Performance Group. Tickets are \$25 in advance, \$30 at the door. All proceeds will go to helping the JGPG, a contemporary dance company with a special outreach to disadvantaged populations, find a new permanent home. Call (415) 648-4848 for more details.

Paul Reidinger





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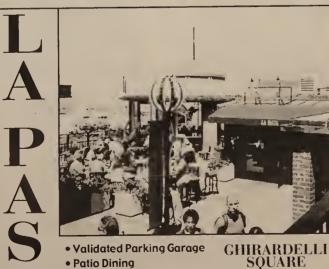


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Nap time

ell, so much for atomic bomb juju. Lucky for me, life goes on. Which is not always the case with atomic bombs, as I understand it. So unlike some people, such as dead ones, I have a lot of time on my hands these days. That and ketchup.

Why, just yesterday I was downtown shooting some senseless shit with the Quiet Storm's gourmet guy, who wanted to know, among other things, where I was going to go for lunch.

I lied. "That International Food Court thing at Yerba Buena," I said. "Someone told me they have good burgers and burritos over there.'

"Yeah, and Filipino, too," the gourniet guy said.

Cool. I love Filipino. But the nice thing about having time on your hands, being alive and all, is that you can always go eat Filipino food and burgers and burritos next week, so long as an anvil doesn't fall on your head over the weekend, changing everything. So when Crawdad de la Cooter, who was futzing around downtown with me, said, "Look! The M & M, I used to eat hamburgers there all the time when I used to work down here!" and I said, "Yeah? How was it?" and she said great — the decision was easy. In we went, food court be damned. For now.

The M & M is a bar on the corner of Fifth and Howard, right around the corner from the Exchronaminicaler, so they can get away with press clippings and shit instead of beer-babe poster art, or art, or other atmospheric touches, such as rock concert posters (which, wait, they do have). Everyone in the place has these hats on, you know, with the press pass tag sticking out of the ribbon, and pens behind their ears, and notepads in their shirt pockets, and tweaked looks on their faces. I felt right exactly at home — except for me the tweaked look had nothing to do with not being able to smoke no more.

The playoffs were starting. In fact, Game One of the Division Series between the Giants and Mets was a car commercial or two away from First Pitch, only they had something else on TV, some infomercial or something. We sat down at the bar, and Crawdad asked for menus, please, and I said, "What is this? Some kind of an alternative weekly press bar? Where's the

So, OK OK, they got the game on, and we ordered a burger for her and fish and chips for me, two beers. Of course, I'm not a real journalist, so I don't usually drink in the daytime, but this was a special occasion, the special occasion being that I was going to drink in the daytime. I was going to eat and drink and watch baseball and just generally be in a bar with my lovely crustacean, Crawdad, who turned to me mid-meal, the Giants already up by one, and said: "I'm in heaven."

'There's ketchup on your chin," I said. I was having a great time too, but ... heavenly? No, not without the Indians anywhere in the picture, playoffwise. But the homeboypersons were up, and the food was going down good, and beers. Heaned over and licked the ketchup off of her chin myself. Which gesture, I don't mind saying, aroused the heck out of us, so we decided to hurry up and finish eating and go home and kick Weirdo-the-Cat off the bed and take a long, hot afternoon nap.

Real quick then: The burger was good and juicy and great, exactly mediumrare, exactly as Crawdad had asked for it. She let me eat about a third of it, and I'd say it was one of the better bar burgers around. Plus fries (good but not great), for \$5.25.

The fish and chips set us back \$8.95. They were even better than the burger, you ask me. Crawdad thought the fish was a bit greasy, but greasy is good in my book. I loved the fish: three healthy-size strips of beer-battered snapper, fried to a melty deliciousness and with the same good-but-not-great fries on

Oh, and bread and butter, and good brews, and friendly service, and the Giants hung on to win that one without me and Crawdad, and the sex was good, and the nap was dreamy, and Weirdo-the-Cat stopped biting us and left us alone after a while, and there's always next year, except in the unlikely event that an anvil falls on my head in the meantime.

As for the A's, I will say this: by the time this sees the light of publication, they either will have or won't have knocked off the Damn Fucking 3-15-to-Close-the-Season Yankees. If they don't do it, I have a new least-favorite sports team, and I'll go to all their home games next season just to throw shit at them. 🥸

M & M Tavern. 198 Fifth St. (at Howard), S.F. (415) 362-6386. Daily, 11 a.m.-2 a.m. Takeout available. MasterCard, Visa. Wheelchair accessible.

Dan Leone is the author of Eat This, San Francisco (Sasquatch Books), a collection of Cheap Eats restaurant reviews, and The Meaning of Lunch (Mammoth Books). You can find short stories by Leone each week in Looseleaf, on sfbg.com. New installments go up every Thursday at www.sfbg.com/looseleaf/index.html.



east bay dine by derk richardson

Le hang

m not sure if dining out was ever simply a matter of hunting down good food instead of sniffing out a hip scene. If so, those times would be hard to remember in the NorCal restaurant culture that exploded out of the Chez Panisse big bang of the 1970s. If any restaurateur hopes to emerge as an independent star in the East Bay, he or she must reckon with the affluent audience's growing penchant for scene making and address the hunger for "the hang" as well as the halibut. Evelyne Slomon and Eleanor Triboletti have done just that with Nizza la Bella, a cozy upscale bistro in a beautifully revamped storefront previously occupied by the long-standing but star-crossed Daniel's Highland Café.

Open for seven months, Nizza la Bella looks and feels like the kind of place where you'd want to hang out on a regular basis. Results of Slomon and Triboletti's extensive remodeling include an awning-covered five-table sidewalk dining area, heated and enclosed by plastic walls; an entry area dominated by a visibly well-stocked zinc-topped bar with plenty of stools, plus two tall, round bar tables; warm orange-washed walls rising to a high ceiling with fans and chandeliers; and a main dining space deftly broken up into a set of private wooden booths and smaller tables against a long wooden banquette. The trendy drink menu — which includes martinis and mojitos as well as an intriguing wine list, with French and Italian vintages available by the bottle, glass, or demi (a decanter holding slightly more than two glasses) — and the late hours add to Nizza la Bella's appeal as a snug watering hole.

On two visits, however, Robin and I had mixed feelings about our dining experience. One busy Saturday night, when advance reservations got us promptly to a table ahead of several drop-in customers, we cobbled together a shared meal from the "spécialités maison" at the top of the menu. Nizza la Bella's version of French onion soup (\$6.50), a thick tangle of mild sweet onions topped with toasted bread and melted Gruyère, could become habit-forming. Likewise for the Reine d'Italie, an individual pizza topped with mozzarella, garlic, Parmesan, tomato confit, and fresh basil (\$11); the baked macaroni au gratin grandmère, a luscious crumb-crusted concoction of noodles, Gruyère, Parmesan, and cream (\$9.50); and the two generous desserts we tried, a dense Belgian chocolate Grand Marnier mousse and a generous crème brûlée (both \$5.50).

But the salade gourmandise seemed overpriced at \$7, given the relatively small amount of Roquefort and toasted walnuts tossed among the champagne vinaigrette-dressed endive leaves. And the delivery system begs for refinement. Although the joint was packed and jumping, the kitchen had no problem getting dishes out quickly; indeed, we were only halfway through our starters when our server apologetically announced that our second courses were on their way. The table was soon chockablock with plates and bowls, something that you might expect in a big Chinese restaurant but that was hardly conducive to an unhurried and intimate bistro meal. Our server's attention was erratic as well, almost doting at times, spaced out at others.

On a subsequent quiet Tuesday evening the pacing felt smoother. Robin and I pondered our dead-car dilemma over expertly mixed libations — a mojito for her, a Sazerac for me (both \$5) — and took our sweet time with a salada Nissarda (traditional niçoise salad, \$8), an order of french fries (\$4), and a daily special of wood fire-roasted trout (\$15.50). Attractively composed, Robin's salad justified its price with a large scoop of housemade tuna confit generously complemented by slices of hard-boiled egg, radish, cucumber, carrot, julienned red and yellow bell peppers, pickled onion, scallion tops, arugula, three types of cherry tomatoes, black olives, and anchovies. My trout (one of five plats du jour) was accompanied by neatly arranged fingerling potatoes, yellow string beans, fresh baby carrots, and tiny asparagus spears. But the delicate flavor of the fish was nearly overwhelmed by the aggressive taste of the goat cheese and salty olives placed atop the boned and splayed flesh. Both of us wanted to like the fries more than we did. The portion was ample and served piping hot, but several of the medium-cut potatoes had grown limp against the huge dollop of sharply garlicky aioli, and even the crispiest fell short of the ideal exterior crunch.

Despite the miscues that mitigated our dining pleasure, we could find plenty of reasons to make Nizza la Bella a subject for future research, notably the pizza, the macaroni, and such enticing specialties as warm baked brie with pear and fennel confit (\$6.50), fire-roasted mussels (\$9.50), niçoise chickpea hearthcake (\$4.50), a caramelized onion, anchovy, and olive tart (\$5.50), spinach cooked with garlic, currents, Parmesan, and pine nuts (\$3.50), and a half-chicken roasted in the wood-fire oven (\$14.50).

Slomon and Triboletti may need to address some minor inconsistencies in preparation, pricing, and service (and why not ban cell-phone conversations, too?), but they have enough elements in place to secure a unique niche in an increasingly competitive bistro market, and perhaps even to make their unlikely block of San Pablo Avenue a mecca for the cocktail and bifteck frites crowd. 💠

Nizza la Bella. 825-827 San Pablo Ave. (near Solano), Albany, (510) 526-2552. Sun.-Mon., 5:30-9:30 p.m.; Tues.-Thurs., 5:30-10:30 p.m.; Fri.-Sat., 5:30-11:30 p.m. MasterCard, Visa. Wheelchair accessible.



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Eat here now

The Bay Guardian welcomes you to our dining section, a detailed list by neighborhood of some great places to grab a bite, hang out with friends, or impress the ones you love with thorough knowledge of this delectable city. These listings are compiled from previous restaurant reviews and Best of the Bay and Insider's Guide selections.

The skinny Restaurants are reviewed by Dan Leone (D.L.), Paul Reidinger (P.R.), Derk Richardson (D.R.), Stephanie Rosenbaum (S.R.), Eric Stephan (E.S.), Miriam Wolf (M.W.), or staff. All area codes are 415 and all restaurants are wheelchair accessible, except where noted

Deciphering the codes Meals served are indicated by B (breakfast). BR (Saturday and/or Sunday brunch), L (lunch), and D (dinner); credit cards accepted are indicated by AE (American Express), DC (Diners Club), DISC (Discover), MC (MasterCard), and V (Visa).

Price range

¢ less than \$7 per entrée

\$ \$7-\$12

\$\$ \$13-\$20

\$\$\$ more than \$20

Critic's choice

Bistro E Europe is probably the only place in town — and maybe the Bay Area — where you can sample the culinary flourishes of those European wanderers, the Gypsies, or, as they call themselves, Roma. The cuisine is Hungarian: lots of paprika, sour cream, schnitzel, and of course, fried bread. A singular experience. (P.R., 8/00) 4901 Mission (at France), S.F. 469-5637. Hungarian/Gypsy, BR/D, \$\$, cash only.

Recently reviewed
Cosmopolitan Cafe is certainly cosmopolitan but hardly a cafe. Its high arched ceiling and abundance of rich wood paneling make it seem like a huge Pullman car. The New American menu emphasizes heartiness, from a huge juicy pork chop with spätzle and roasted zinfandel onions to strips of rainbow trout served on a very substantial rock shrimp hash. A mixed berry shortcake is a fine twist on an old dessert standard. (P.R., 9/00) 121 Spear (at Howard), S.F. S43-4001, American, L/D, \$\$,

Takara moves its high-quality Japanese food quickly, so if you need to catch a flick at the nearby AMC Kabuki, it's just the place. The menu offers plenty of sushi and sashimi, as well as udon, broiled items, and the occasional curiosity such as grated yam. (P.R., 9/00) 22 Peace Plaza #202 (Japan Center), S.F. 921-2000. Japanese, L/D, \$, MC/V.

Thai Time proves that good things come in little packages. The place is tiny, and the food is tremendous, especially the hor mok talay, a seafood medley in coconut redcurry sauce cooked in a coconut shell. Even more familiar Thai standards are rendered with force and verve. (P.R., 9/00) 31S Eighth Ave. (at Clement), S.F. 831-3663. Thai, L/D, \$, AE/MC/V.

On the cheap: Chinese

Alice's sits on an obscure corner of outer Noe Valley, but the Chinese food is reliably fresh, tasty, and cheap. The decor is surpris ingly elegant, too: Wedgwood place settings and displays of blown glass (P.R., 7/00) 1599 Sanchez (at 29th St.), S.F. 282-8999. Chinese, L/D, \$, MC/V.

Dragon Well looks like an annex of the cavernous Pottery Barn down the street, but its traditional Chinese menu is radiant with fresh ingredients and careful preparation. Prices are modest, the service swift and professional. (P.R., 9/99) 2142 Chestnut (at Pierce), S.F. 474-6888. Chinese, L/D, ¢, MC/

Peking Wok is a great Chinese dive in Bayview, right smack on the way to Candle-stick. Not counting the 18 special combos for \$3.25-\$4.50, there are 109 items on the Peking Wok menu. At least 101 of them are less than five bucks. (D.L., 1/99) 4920 Third St. (at Palou), S.F. 822-1818. Chinese, L/D, ¢.

Downtown, Embarcadero

Anjou is the other restaurant on Campton Place — a lovely little warren of brick and brass serving an unpretentious, and some times inventive, French bistro menu. (P.R., 11/98) 44 Campton Place (at Stockton), 392-5373. French, L/D, \$\$, AE/DC/DISC/

B44 brings Daniel Olivella's Catalan cooking to al fresco-friendly Belden Place. The salt cod-studded menu is stronger in first than main dishes. Frenchy desserts. (P.R., 3/00) 44 Belden Place (near Pine), S.F. 986-6287. Catalan, L/D, \$\$, AE/MC/V.

Bix radiates an unmistakable aura of American power and luxury, Jazz Age style. The food is simply splendid, from such traditional dishes as chicken hash to California-cuisine items such as crispy fillet of King salmon on a bed of heirloom cherry toma-toes and lemon crème fraiche. (P.R., 8/99) 56 Gold (at Sansome), S.F. 433-6300. American, L/D, \$\$\$, AE/DC/DISC/MC/V.

Boulevard This creation of hot chef Nancy Oakes has a casually elegant art nouveau decor by designer Pat Kuleto. The food, too, is hot, including on one night a terrific snot, including off one ingirt a crime grilled ahi tuna with a gingery salsa and shoestring potatoes. (Staff) 1 Mission (at Steuart), S.F. S43-6084. American, L/D, \$\$\$, AE/DC/DISC/MC/V.

Chaya Brasserie brings a taste of L.A.'s preen-and-be-seen culture to the waterfront. The Japanese-influenced French food is mostly French, and very expensive, while a handsome sushi bar tucked into a (P.R., 4/00) 132 the Embarcadero (at Mission), S.F. 777-8688. Fusion, D, \$\$\$, AE/

Cypress Club At the Cypress Club the much vaunted decor jumps out at you the minute you haul open the heavy doors. And in imagination, execution, and sheer over-thetopness, the menus more than match the decor. What the chef doesn't have, though, is restraint. Flavor piles up on flavor, without relief. (S.R., 12/97) S00 Jackson (at Montgomery), S.F. 296-8SSS. California, D, \$\$\$,

Elisabeth Daniel combines, like a Swiss watch, elegance, precision, and beauty, and the result is one of the best restaurants in the city. The food is haute but limber French, the interior design gracefully muted, the service of the highest order. Extremely pricey. (P.R., 3/00) 550 Washington (at Montgomery), S.F. 397-6129. French, L/D, \$\$\$, AE/MC/V.

Fifth Floor returns George Morrone to the city's restaurant scene in high style — liter ally. The restaurant, on the fifth floor of the Palomar Hotel, feels plushly art deco. The food hovers somewhere hetween hearty and lavish, ranging from roasted baby chicken with bay and fingerling potatoes to poached Maine lobster with white corn and vermouth essence. (P.R., 10/99) 12 Fourth St. (at Market), S.F. 348-1555. California, D, \$\$\$, AE/MC/V.

First Crush goes the average wine bar one

better: it's also got an excellent full-service restaurant in the basement - a stylish grotto done up in hues of grape and sun. The food marches from the kitchen like a well-trained brass band; the flavors are big and direct, to match all those California wines. (P.R., 4/99) 101 Cyril Magnin (at Ellis), S.F. 982-7874. California, D, \$\$, AE/

Grand Cafe joins a spectacular setting and a French-California menu of understated elegance. The place could use a better name, but the food is every bit as good as at its more glamorous competition. It's the place to go for a quiet first-rate experience. (P.R., 4/99) 501 Geary (at Taylor), S.F. 292:0101. California, B/BR/L/D, \$\$\$, AE/MC/DS/DC/

Kokkari is an upscale but authentic taverna - beamed ceilings, blazing fireplace, and that famously gesticulative Greek hospitali-ty. Chef Jean Alberti's food alternates smoothly between classic dishes and Califorsmoothly between classic dislies and Callot-nia-Hellenic turns, such as grilled tuna with oregano pesto. (P.R., 5/99) 200 Jackson (at Front), S.F. 981-0983. Greek, L/D, \$\$\$, AE/

Kyo-Ya may not be the best Japanese restaurant in the city, but it's certainly one of them. Elegantly padded surroundings, sub-lime sushi, and a wide selection of cooked dishes attract an international mercantile class. Lovely all the same. Expensive too. (P.R., 11/99) 2 New Montgomery (at Mar-ket), S.F. 512-1111. Japanese, L/D, \$\$\$, AE/

Paragon has left behind its sports-bar, fratty Marina incarnation to become, near the Gi ants' new ballpark, a stylish haven of gastro-nomic Americana. The food ranges from burgers to fole gras, touching lots of points in between. Something for everyone in a strikingly vertical space. (P.R., 5/00) 701 Second St. (at King), S.F. S37-9020. American, L/D, SS, MC/V.

Pastis Gerald Hirigoyen's restaurant near Levi Strauss Plaza has the goofy charm of a modern art museum but, as at Fringale, his other spot, the menu gives light-handed re-finement to the lusty dishes of la France profonde. Hirogoyen, who's from Bayonne, in the French Basque country, also favors the occasional Basque touch, such as stuffed piquillo peppers. (P.R., 4/99) 101S Battery (at Green), S.F. 391-2SSS. French, L/D, \$\$, AF/MC/V.

Ponzu opened early in 2000 but is likely to be remembered as one of the year's best new restaurants. Its menu ranges across south Asia with stylish agility — tangy Viet-namese carpaccio, Mongolian lamb loin, cilantro-charged monster noodles — at strikingly reasonable prices. The décor manages to be warm, bright, and modern without going over the top. (P.R., 2/00) 401 Taylor (at O'Farrell), S.F. 77S-7979. Asian, B/D, \$\$, MC/V.

Postrio Wolfgang Puck's venerable outpost in the city still sparkles. Despite the drama of the setting, the food receives loving attention. Like an opera singer, the kitchen hits notes low and high with equal aplomb. Arty desserts. (P.R., 3/99) S45 Post (at Mason), S.F. 776-7825. California, B/BR/L/D, \$\$\$,

Puccini & Panetti practically shouts festivity: a bright, primary-colors decor (with an emphasis on yellow and blue), plenty of noise, and solidly rendered Italian-American comfort food. Salads are especially nice — a c rese with red and gold tomatoes and soft discs of mozzarella, a spinach number with warm balsamic dressing — but the more heavy-duty items like veal piccata and cannelloni with four cheeses hold up too. One exceptional dessert: a gelato chocolate sun-dae, (P.R., 8/00) 129 Ellis (at Cyril Magnin), S.F. 392-SS00. Italian, L/D, \$, AE/MC/V. Red Herring brings yet another high-end seafood house to the reviving Embarcadero. The menu features plenty of playful brass a whole snapper given the tandoori treatment — but there are subtle elements as well, such as a carpaccio of day-boat scallops topped with ahi-tartare-stuffed squid-ink pasta. Unbeatable bay and bridge views. (P.R., 8/99) 1S5 Steuart (at Howard), S.F. 495-6500. Seafood, L/D, \$\$\$, AE/MC/V. Tadich Grill is the city's oldest restaurant (150 years and counting), and it still packs em in, specializing in seafood and most anything grilled. (Staff) 240 California (at Battery), S.F. 391-1849. Grill, L/D, \$\$, AE/

Town's End enjoys a reputation for a fabulous weekend brunch (getting in can be a trick), but the restaurant serves a polished California menu at dinner, too, when getting a table is a lot easier. The best items are sea-sonal, of course, such as a late-summer salad of heirloom tomatoes, and the kitchen handles fish with real flair. (P.R., 11/98) 2 Townsend (at Embarcadero), S.F. 512-0749. California, B/BR/L/D, \$\$, AE/DC/MC/V. Tu Lan has few luxuries except the food, which is a luxury to the wealthiest palate. Raw foods converge in salads and stir-fries that'll leave you wondering why your own cooking doesn't look as easy and taste as

good. (Staff) 8 Sixth St. (at Market), S.F. 626-0927. Vietnamese, L/D, ¢. Waterfront The Bay Bridge views from the upstairs dining room are serene. Don't be intimidated by the overelaborate menu: everything is magnificent. (P.R., 12/98) Pier 7 (Embarcadero at Broadway), S.F. 391-2696. California, BR/L/D, \$\$\$, AE/DC/

North Beach, Chinatown

Black Cat won't be remembered as Reed Hearon's best restaurant, but it does offer many satisfying dishes at reasonable prices. Seafood linguine and Singapore noodles represent the best of the kitchen's low-key effectiveness, and Hearon's signature ironskillet-roasted mussels are reliably fine. (P.R., 9/99) S01 Broadway (at Kearny), S.F 981-2233. Eclectic, L/D, \$\$, AE/DC/MC/V. Da Flora advertises Venetian specialties, but you won't find much in the way of seafood or risotto here. The pastas are tours de force of balance and composition, while notes from Central Europe (veal in paprika cream sauce) and points east (whiffs of nutmeg) creep into other fine dishes, (P.R., 4/99) 701 Columbus (at Filbert), S.F. 981-4664. Ital-

ian, D, \$\$, MC/V. Dalla Torre Tucked away on the northeast slope of Telegraph Hill, this is one of the most inaccessible restaurants in the city. The multilevel dining room — a cross between an Italian country inn and a Frank Lloyd Wright house — offers memorable bay views, but the pricey food is erratic. (P.R., 4/99) 1349 Montgomery (at Union), S.F. 296-1111. Italian, D, \$\$\$, AE/DC/DISC/

Enrico's Sidewalk Cafe remains a classic seeand-be-seen part of the North Beach scene. The full bar and extensive menu of tapas, pizzas, pastas, and grills make dropping in at any hour a real treat. (S.R., 5/98) 504 Broadway (at Kearny), S.F. 982-6223. Italian,L/D, \$\$, AE/DC/DISC/MC/V.

Michelangelo Cafe There's always a line outside this quintessential North Beach restaurant, but it's well worth the sidewalk time for Michelangelo's excellent Italian, served in a bustling, family-style atmosphere. The seafood dishes are recommended; approach the postprandial Gummi Bears at your own risk. (Staff) 597 Columbus (at Union), S.E. 986-4058. Italian, D, \$\$.

Moose's is famous for the Mooseburger an estimable patty of ground beef with fine fries — but the rest of the menu is comfortably sophisticated, with touches from all around the Mediterranean. The crowd is moneyed but not showy and definitely not nouveau. (P.R., 10/99) 1652 Stockton (at Union), S.F. 989-7800. American, BR/L/D, \$\$, AE/DC/MC/V

Tavolino At popular Tavolino, the emphasis is on cicchetti, starter-sized portions of raw, grilled, or sautéed seafood, a few meats, and a wide variety of vegetables. Perhaps due to the share-and-share-alike emphasis of the menu, the restaurant is geared towards larg er parties; couples can often be shunted off to a strip of banquette seating. (S.R., 7/98)

401 Columbus (at Vallejo), S.F. 392-1472. Italian, L/D, \$, AE/MC/V

Zax belongs to the group of top-flight mid-t990s neighborhood restaurants that were and are the best places to eat California cui-sine. From a goat-cheese soufflé with applefennel slaw to braised lamb shank with pancetta-scented white beans, the food fresh, precise, imaginative but not too — is the star. (P.R., 7/00) 2330 Taylor (at Columbus), S.F. S63-6266. California, D, \$\$, MC/V.

SoMa

Asiasf Priscilla, Queen of the Desert meets Asian-influenced tapas at this amusingly surreal lounge. The inexpensive fusion food comes and goes (best bets: beet burger, spicy minced chicken), hut the drag-queen burlesque spectacle draws a varied audience that's a show in itself. (P.R., 9/98) 201 Ninth St. (at Howard), S.F. 25S-2742. Fusion, D, \$, AE/DC/DISC/MC/V.

Azie Chef Jody Denton's menu is spit-andpolish, from a dazzling plate of nine bites (including a fabulous crab pot de creme) to such miraculous sauces as the tangerinecurry number that accompanies a batterfried whole Thai snapper. (P.R., 1/00) 826 Folsom (at Fourth St.), S.F. 538-0918. Fusion, D, \$\$\$, AE/DC/MC/V.

Big Nate's Barbecue is pretty stark inside—mostly linoleum arranged around a pair of massive brick ovens. But the hot sauce will make you sneeze. (P.R., 7/99) 1665 Folsom (at 12th St.), S.F. 861-4242. Barbecue, L/D,

Bizou Chef-owner Loretta Keller's Provençal-influenced menu is big on flavor, from a pissaladière like flat bread topped with caramelized onions, cheese, and olives to grilled duck breast with slices of roasted peach. This restaurant is sure of itself; there is no overreaching. (P.R., 9/99) S98 Fourth St. (at Brannan), S.F. 543-2222. California, L/D, \$\$\$, AE/MC/V.

Enzo's is worth finding, not just for the credible tiramisu (enhanced with raspberries) but also for the rest of the predictably zesty menu and the eminently fair prices. (P.R., 9/98) \$10 Brannan (at Fourth St.), S.F.

974-3696. Italian, L/D, \$, AE/MC/V. LuLu defines the modern California restaurant. Many dishes acquire a heart-swelling smokiness from the oven - a plate of porsmokmess from the over — a plate of portobello mushrooms, say, with soft polenta and mascarpone butter. (P.R., 7/99) 816 Folsom (at Fourth St.), S.F. 49S-S77S. Mediterranean, L/D, \$\$\$, AE/MC/V.

Maya is like a good French restaurant service.

ing elegant food that tastes Mexican. There are unforgettable tastes here: corn kernels steeped in vanilla, lovely grilled pork tenderloin served with a pipian sauce of pumpkin-seed and tamarind. (P.R., 5/99) 303 Second St. (at Folsom), S.F. 543-6709. Mexican, L/D, \$\$\$, AE/DC/DISC/MC/V.

Nob Hill, Russian Hill

Antica Trattoria Standouts on the small, seasonal menu include fennel salad with blood oranges, pappardelle with asparagus, and grilled lamb with caponata. Fluffy, sweet, and undernanding, the coppa Antica, tiramisu, and warm ricotta pudding are the angora sweaters of the dessert world. (S.R., 4/97) 2400 Polk (at Union), S.F. 928-S797. Italian, D, \$\$, DC/ AE/MC/V.

Bistro Zarė, Hoss Zarė's latest venture, features a menu of herb-flecked sunshine that amounts to a tour of the eastern Mediterranean, from the signature arancini — saffron risotto balls stuffed with Gorgonzola to a Greek salad dressed with a creamy garlic vinaigrette to salmon cakes delicately scent-ed with curry. (P.R., 6/99) 1807 Polk (at Cal-ifornia), S.F. 77S-4304. Mediterranean, D, \$\$. AE/MC/V

Crustacean is famous for its roast Dunge ness crab, but the truly addictive item on the menu here is the plate of demure-looking garlic noodles. The rest of the "Euro/Asian" menu is refreshingly Asian in emphasis. (P.R., 2/99) 147S Polk (at California), S.F. 776-2722. Fusion, L/D, \$\$, AE/MC/V

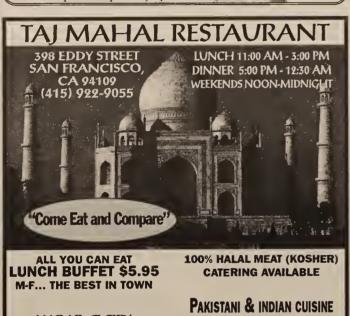
Yabbies Coastal Kitchen There's lots to shuck and swallow at the raw bar, but don't miss tropical seafood cocktails (like the crab with mango and lemongrass) piled glam-orously into martini glasses. Splendid porci-

Continued on page 46





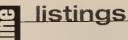




KABAB, CURRY, & VEGETARIAN DISHES

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Eat Here Now

ni-seared sea bass, grilled sailfish, and scallops with truffled mushroom salad. Save room for the hot fudge sundae. (S.R., 3/97) 2237 Polk (at Creen), S.F. 474-4088. California, D.F. 474-4088.

nia, D, \$\$, MC/V.

Zarzuela's rich selection of truly delicious tapas and full meals make it a neighborhood favorite. (Staff) 2000 Hyde (at Union), S.F. 346-0800. Tapas, D, \$\$, DISC/MC/V.

Civic Center, Tenderloin

fluenced vegetarian menu in the sort of calm surroundings that are increasingly the exception to the rule. Service is friendly and swift, prices low, and you can get dal with practically everything. (P.R., 2/00) 1298

Market (at Ninth St.), S.E. 621-1994. Vege-

tarian, L/D, ¢, cash only.

Canto do Brasil The draw here is Iusty yeo-Canto 00 Brasii The draw here is tusty yeo-man cooking, Brazilian style, at beguilingly low prices. The tropically cerulean interior design, with fat comfy chairs, ceiling fans, and lots of plants enhances the illusion of sitting at a beach cafe. (P.R., 1098) 41 Franklin (at Oak), S.F. 626-8727. Brazilian,

Cordon Bleu has huge portions, tiny prices, and a hoppin' location right next to the Lumiere Theatre. The special here is five-spice roasted chicken, half a bird for \$5.15 with country cabbage salad and a big mountain of meat sauce-smothered rice. (D.L., 4/97) 1574 California (at Polk), S.F. 673-5637. Vietnamese, L/D, ¢.

Part Kuleto design with the calm confidence of Traci des Jardins's cooking. The best dishes — foie gras with pear gastrique and brioche, a dessert of mascarpone-stuffed crepes and sliced plums sautéed in muscat
— are unforgettable. (P.R., 11/98) 300 Crove
(at Franklin), S.F. 861-5555. California, D,
\$\$\$, AE/DC/DISC/MC/V.

Millennium Finally, a restaurant where you can toast your vegan friends in style. Phyllo purses stuffed with wild mushrooms and purses stuffed with which intustrioons and tofu ricotta and silky chocolate midnight cake are just a few of the organic, low-fat, and animal-free treats that will please both veggies and omnivores alike. (Staff) 246 McAllister (at Larkin), S.F. 487-9800. Vegetarian, D, SS, DC/MC/V.

paul K offers an eastern Mediterranean menu as good as any in town, at notably un-inflated prices. The mountain flat bread alone (along with two kinds of hummus) is worth a visit, but the menu accelerates smoothly all the way to dessert, where a car damom fritter casts new light on our old friend the doughnut. (P.R, 4/00) 199 Cough (at Oak), S.F. S52-7132. Mediterranean, D, \$\$, AE/DC/MC/V.

Tavern on the Tenderloin gives students at the California Culinary Academy a chance to serve real, paying customers, and for the most part they're up to the challenge. The lunch deal (\$10.95 for three courses) is a good one, and the kitchen handles the more difficult cases, such as fish, with consider-able skill and some art. Service can be errat ic. (P.R., 7/99) 63S Polk (at Turk), S.F. California, L/D, \$, AE/MC/V.

Haves Valley

Arlequin offers light Provençal and Mediter-ranean food for takeout, but the best place to take your stuff is to the sunny, tranquil garden in the rear. There's a nice version of croque monsieur, irresistible fried chickpeas, and, for oenophiles, an adjoining wine shop, Amphora. (P.R., 3/00) 384B Hayes (at Gough), S.F. 863-0926. Mediterranean, B/L/D, ¢, MC/V.

Carta Restaurant and Bar The U.N. of restaurants — a different ethnic or regional menu every month — recently added the adjoining storefront space and is now twice as lovable. The three-course lunch deal is one of the best ones going. (P.R., 4/99) 1760 Market (at Octavia), S.F. 863-3516. World, L/D, \$\$, AE/DC/DISC/MC/V.

Destino reweaves traditional Peruvian fla-

vors into a tapestry of extraordinary vivid-ness and style, and the storefront interior has been given a golden glow that would have satisfied the most restless conquistador. Campy desserts include an irresistible, buche-de-Noel-like "Latino lover." (P.R. 6/00) 1815 Market (at Cuerrero), S.F. 552-4451. Peruvian, D, \$\$\$, MC/V.

Hayes Street Grill still offers a workable formula: the best fish, prepared with conservative expertise and offered with a choice of sauce and excellent pommes frites. An old, reliable friend. (P.R., 4/99) 320 Hayes (at Franklin), S.F. 863-5545. Seafood, L/D, \$\$, AE/DC/DISC/MC/V.

Suppenküche has a Busvan for Bargains, butcher-block look that gives context to its Cerman cuisine. If you like schnitzel, brats, roasted potatoes, eggs, cheese, cu-cumher salad, cold cuts, and cold beer, you'll love it here. (P.R., 5/00) 601 Hayes (at Laguna), S.F. 252-9289. German, Br/ D, \$, AE/MC/V.

ranges from such traditional items as fei-joada (the black-bean stew) to tuna loin, Joada (the black-bean stew) to tuna join, skewered on a sugar cane, then grilled. The restaurant's city-slick design is a warm, welcoming assemblage of exposed brick, honey-colored wood, and plate glass. (P.R., 1/00) 602 Hayes (at Laguna), S.F. 241-1900. Brazilian, BR/D, \$\$, AE/CB/DISC/MC/TM/V Zuni The old standbys are reliable, though the famous burger could do with a bit less focaccia, and the oddly greasy Caesar salad is far from the best in town. The best dishes are Italian in their simplicity and pureness. (P.R., 7/99) 1658 Market (at Franklin), S.F. 552-2522. California, B/L/D, \$\$\$, AE/MC/V.

Castro, Noe Valley Amberjack Sushi is like a miniature version of Blowfish or Tokyo Go Co. The more complex dishes, such as a tuna-sashimi tartare with lemon olive oil, are better than the simple, traditional stuff, which can be overchilled. Fine service, moderate prices. (P.R., 1/00) 1497 Church (at 27th St.), S.F. 920-1797. Japanese, L/D, \$, AE/MC/V. Bacco breathes north-Italian authenticity,

from the terra-cotta-colored walls to the tra-ditional but vivid yeal preparations. One of the best neighborhood Italian restaurants in town. (P.R, 7/00) 737 Diamond (at 24th St.), S.F. 282-4969. Italian, D, \$\$, MC/V.

Blue dishes up home cooking as good as any mom's, in a downtown New York environment — of mirrors, gray blue walls, and spotlights — that would blow most moms away. First-rate meat loaf, mushroom soup, and sautéed calamari compete, for the most and sauteer calanari complete, for the most part successfully, with the gay glamorama on both sides of the big plate-glass windows along Market Street. (P.R., 7/99) 2337 Market (at Castro), S.F. 863-2583. American, BR/L/D, \$, MC/V.

Firefly One of the best of S.F.'s neighbor-hood restaurants, Firefly promises an innov-ative (Medi/Asian), perfectly prepared meal. The menu rotates each week and could include bayou gumbo, shrimp and scallop dumplings, or vegetarian cassoulet. Whatev-er entices you, be sure to save room for dessert. (Staff) 4288 24th St. (at Douglass), S.F. 821-76S2. American, D, \$\$, AE/MC/V. Incontro serves up Italian classics in a converted Castro Victorian with levels and staircases and tables all over the place. Nifty small touches breathe new life into standard dishes: a splash of brandy with the eggplant and prosciutto in the veal saltimbocca, an uncluttered combination of shrimp and crab in the seafood ravioli. (P.R., 10/99) 4230 18th St. (at Diamond), S.F. 437-6722. Italian, D, \$, MC/V.

Johnfrank The menu here is a set of celebratory variations on a simple theme of meat and potatoes. The adjoining parking lot is a welcome touch. (P.R., 12/99) 2100 Market (at Church), S.F. 803-0333. American, D, \$\$, AE/MC/V.

AE/MC/V.

Legume brings a stylish vegetarian menu to the heart of Noe Valley. Coat cheese enlivens many of the dishes; fresh produce, much of it organic, does the rest. (P.R., 8/00) 4042 24th St. (at Castro), S.F. 401-7668. Vegetarian, B/L/D, \$, cash only.

hirvana True to its name, pan-Asian noodle house Nirvana offers a peaceful respite from busy Castro streets. Although noodles make up the bulk of the menu, there's also a list of entrées that range from stir-fried jicama to Gastro (at 18th St.), S.F. 861-2226. Pan-Asian, L/D, \$, MC/V.

Tin-Pan Asian Bistro This slick pan-Asian

Tin-Pan Asian Bistro This slick pan-Asian eatery boasts stylishly inviting decor, an intriguing but accessible list of finger-food appetizers, and numerous noodle dishes. Some of the plates are worth going back for—gingery pot stickers, tender green lip mussels—but several dishes miss the mark. (S.R., 10/97) 2251 Market (at Noe), S.F. S6S-0733. Pan-Asian, I/D, \$, MC/V.

Tita's Hale Aina There is no poi, but there is Spam, which can be ordered either as a side dish or folded into an omelette. Other traditional dishes include a tasty lomi lomi scramble chock-full of scallions, tomatoes,

scramble chock-full of scallions, tomatoes, and salmon, and refreshing cold green tea soba noodles. (S.R., 12/97) 3870 17th St. (at Noe), S.F. 626-2477. Hawaiian, B/L/D, ¢. Valentine's Cafe still packs them in after five years and despite an increasingly competitive environment. The best dishes — and

that's most of them — are meatless in ori-gin: dal, linguine puttanesca (with only the anchovies omitted), black-bean quesadillas. Surprisingly bewitching desserts. (P.R., 8/00) 1793 Church (at 30th St.), S.F. 285-22S7.

Vegetarian, BR/D, \$, AE/MC/V: Zodiac Club numbers quite a few local chefs among its patrons, and that ought to tell you something about the quality of the eastern

The Groaning Board



Attention cartoonists: We're looking for cartoons about food and restaurants. Send them to Dine Cartoons, San Francisco Bay Guardian, 520 Hampshire St., S.F., CA 94110.

Mediterranean-influenced food. Lots of lamb, imaginatively handled, in a way-cool atmosphere of ultraviolet light. Another plus: not much price inflation. (P.R., 3/00) 718 14th St. (at Church), S.F. 626-7827. California, D. \$\$, MC/V.

Haight, Cole Valley, **Western Addition**

Alamo Square With its appealing but un-fussy decor, welcoming service, and gentle prices, Alamo Square is an archetype for the "good little place around the corner." Five different kinds of fish are offered next to three cooking techniques and five sauces. (S.R., 4/98) 803 Filli rore (at Grove), S.F.

440-2828. Seafood, D, \$, MC/V. **Ali Baba's Cave** Veggie shish kebabs are grilled fresh to order, the hummus and baba ghanoush are subtly seasoned and delicious. (Staff) 531 Haight (at Fillmore), S.F. 255 7820: 799 Valencia (at 19th St.), S.F. 863-3054. Middle Eastern, L/D, ¢, MC/V.

Asqew Grill reinvents the world of fine fast food on a budget with skewers, served in under 10 minutes for under 10 bucks. The interior design is a little drab, but with the Haight Street scene parading by the windows, you'll never notice. (P.R., 6/99) 1607 Haight (at Clayton), S.F. 701-9301. California, L/D, ¢, MC/V.

Brother-in-Laws Bar-B-Cue always wins the "Best Barbecue" prize in our annual Best of Bay edition: the ribs, chickens, links, and brisket are smoky and succulent; the aroma sucks you in like a tractor beam. (Staff) 705 Divisadero (at Grove), S.F. 931-7427. Barbecue, L/D, \$.

Caffe Proust feels a bit like a graduate-student lounge, with a decent Italian-influenced menu priced as if it were 10 years ago. The "Proust" fries are unbelievably good - far and away the best in town. (P.R., 6/00) 1801 McAllister (at Baker), S.F. 345-9560. Italian, BR/D, \$, AE/MC/TM/V.

Ganges spices its savory vegetarian Indian fare with a very liberal hand. The menu changes often to take advantage of seasonal vegetables and the creativity of the chef. (Staff) 775 Frederick (at Willard), S.F. 661-7290. Indian, D, \$, MC/V.

Grandeho's Kamekyo Sushi Bar Always packed, Grandeho serves up excellent sushi along with a full Japanese menu. The speciality rolls are excellent; if you're straying from the raw fish, good choices include yam noodle salad and chicken yakitori. (Staff) 943 Cole (near Carl), S.F. 759-5693. Japanese, L/D, \$\$, AE/MC/V.

Kate's Kitchen is a clean and cozy storefront breakfast-and-lunch spot that dishes up the best scallion-cheese biscuits out west. The lines on the weekends are just as long as they are down the street at Spaghetti Western. (Staff) 471 Haight (at Fillmore), S.F. 626-. American, B/L, ¢.

Red Sea Cafe offers fish and chips — but blow them off in favor of something spicy, Eritrean style, plucked from the plate with a segment of injera, the spongy, crepelike bread. Shiro, a paste of ground peas and berberé seasonings, will set a joyful blaze in your mouth; curried lamb is excellent. Dim atmospherics. (P.R., 9/00) 494 Haight (at Fillmore), S.F. Eritrean, L/D, C, AE/MC/V Storyville is more conducive to dancin' and drinkin' than to eatin', but if you don't mind having music blast while you eat, then try the blackened catfish or the veggie jambalaya. Go before 9 p.m. when the cover charge kicks in. (Liz Hille, 6/00) 1751 Fulton (at Masonic), S.F. 441-1751. Cajun, L/D, \$\$,

Mission, Bernal Heights. Potrero Hill

Al's Cafe Good Food Al's is the best dang dincr in town. Everything here is great, from the homefries and eggs to the chili and burgers, and even the toast in between. (D.L., 3/98) 3286¹/2 Mission (at 29th St.), S.F. 641-8445. American, B/L, 4. Angkor Borei Nicely presented smallish portions of real good food, friendly service, and excellent atmosphere way down on Mission Street. Everything we tried was dee-god-dang-licious, including cold Cambodian noodles, sour soup, and shrimp and pineap-ple curry. (D.L., 3/96) 3471 Mission (at

Cortland), S.F. 550-8417. Cambodian, L/D, \$,

Baobab Bar and Grill A Senegalese hole-in-the-wall, Baobab serves great-tasting West African specialties like couscous, fried plantains, and savory rice dishes for a reasonable price. (D.L., 11/97) 3388 19th St. (at Mission), S.F. 643-3558. **African**, BR/D, ¢.

Bitterroot resembles an Old West saloon (minus the swinging doors at the front), but the food is American classic — meat loaf, fried chicken, roasted pork loin, burgers — at very low prices. (P.R., 1/99) 3122 16th St. (at Valencia), S.F. 626-5523. American, B/L/D, \$, MC/V.

Blowfish glows red and inviting on an otherwise industrial and residential stretch of Bryant Street. Sushi - in pristine fingers of nigiri or in a half-dozen inventive hand rolls is a marvel. (S.R., 2/97) 2170 Bryant (at 20th St.), S.F. 285-3848. Sushi, L/D, \$, AE/DC/DISC/MC/V.

Bombay Ice Cream and Chaat You probably already knew Bombay on Valencia from the brilliant aroma of its market of imported Indian groceries, trinkets, and incense. You should also stop in for some Indian chaat — cheap, delicious fast food like samosas and curries. (E.S., 2/98) 552 Valencia (at 16th St.), S.F. 431-1103, Indian takeout, L/D, ¢ Bruno's retains an alluring 1940s feel - lots of red leather booths, dim lighting, a discreet hush — but the food is now higherend California-Italian, best when simple Killer bombolini (fresh doughnuts). (P.R., 8/00) 2389 Mission (at 20th St.), S.F. 648-7701. Cal-Ital, D, \$\$, AE/MC/V.

Burger Joint makes hamburgers like you remember from your childhood, with lettuce, onion, tomato, and mayonnaise. (Staff) 807 Valencia (at 19th St.), S.F. 824-3494. Ameri-

Cafe Ethiopia It's basically a coffeehouse. serving all the same coffees and teas and Toranis as anyone else. It's just that they also have great, cheap Ethiopian food too. (D.L., 6/97) 878 Valencia (at 20th St.), S.F. 285-2728. Ethiopian, B/L/D, ¢.

Cafe Rico brings a touch of European grace — high draperies, Picardie glasses on the marble-topped tables — to a gritty stretch of 14th Street. All the food is prepared in ovens of one sort or another, and the menu has a lurching charm, from the plate of na-chos to rack of lamb with tomato-mint chutney. (P.R., 5/99) 233A 14th St. (at Natoma), S.F. 522-5353. Eclectic, B/L/D, \$, AE/DC/MC/V.

Caffe Cozzolino Get it to go: everything's about two to four bucks more if you eat it there. The vermicelli with tomatoes and basil and garlic (\$8) was pretty goddamn delicious. The spaghetti with clam sauce (\$9), on the other hand, was pretty goddamn weak. (D.L., 6/98) 300 Precita, S.F. 285-6005. Italian, L/D, \$, AE/MC/V. Delfina If you like your restaurants loud,

you'll love Delfina. Luckily the Tuscan-in-fluenced food is every bit the equal of the roar. Fish dishes flirt with spectacular, as does the deceptively unassuming butter-milk panna cotta. (P.R., 1/99) 3621 18th St. (at Guerrero), S.F. 552-4055. California, D,

Foreign Cinema really does show foreign cinema, and the effect, in a semi-outdoorsy patio under transparent pavilions, is power-fully romantic. The straightforward Califor-nia cuisine is better than you'd expect. There's plenty of meat for carnivores; vegetarian dishes are a little thin. (P.R., 2/00) 2534 Mission (at 21st St.), S.F. 648-7600. California, D, \$\$, AE/MC/V.

42° still serves up a panoply of Mediterranean dishes as various and imaginative as you'll find in the city. The free parking lot (behind the Esprit center) is the automotive equivalent of winning the lottery. The restaurant offers live jazz, so beware the noise. (P.R., 12/99) 235 16th St. (at Illinois), S.F. 777-5559. Mediterranean, D, \$\$\$, AE/ MC/V

Garibaldi Cafe Great service without the attitude and a wonderfully eclectic menu that often includes spicy pastas, grilled halibut, tandoori lamb, smoked chicken quesadillas, and filet mignon with peppercorns. (Staff) 1600 17th St. (at Wisconsin), S.F. 552-3325. California/Mediterranean, L/D, \$\$, AE/DC/

Gordon's House of Fine Eats The menu divides into five flights, one of which, "local showcase," holds the most interest, including

a fine fromage tart. The homemade s'more may not be the best in town, but it's among the biggest. (P.R., 6/99) 500 Florida (at Mariposa), S.F. 861-8900. California, L/D, \$\$\$, DC/MC/V.

Herbivore: The Earthly Grill is adorned in the immaculate-architect style: angular hlond-wood surfaces and precise cubbyholes abound. Lasagna with tofu ricotta gave hardly a clue that it was cheeseless, and the pesto-toast appetizer was amazingly rich. (E.S., 3/97) 983 Valencia (at 21st St.), S.F.

(E.S., 3/97) 983 Valencia (at 21st St.), 3.7. 826-5657. Vegetarian, L/D, \$, MC/V. Joe's Cable Car is the place where "Joe grinds his own fresh meat daily," and it shows. Fill up with a thick milkshake on the side, but skip the disappointing fries. (Staff) 4320 Mission (at Silver), S.F. 334-6699. American, L/D, \$, MC/V.

Just for You My favorite Potrero Hill holein-the-hill, Just for You serves up generally excellent, meaty meals with a spicy, Louisianic tint to them. The best way to break your fast here is with the crab cakes. (D.L., 5/98) 1453 18th St., S.F. 647-3033. American, B/L, ¢.

The Liberties reinvents the Irish pub for millennial, digital times. The interior design evokes a 19th-century steamship; the food
— mostly tasty, honest renditions of meat and potatoes has an unmistakable masculine cast. Best bets: baby back ribs, fish and chips. (P.R., 4/00) 998 Guerrero (at 22nd St.), S.F. Irish, BR/L/D, \$, AE/DC/DS/

Liberty Cafe specializes in simple, perfect food: a Caesar salad that outshines all others; the best chicken pot pie in the city; and down-home desserts even a bake sale in lowa couldn't beat. (S.R., 5/98) 410 Cortland (at Bennington), S.F. 695-8777. Ameri-

can, BR/L/D, \$-\$\$, AE/MC/V. **Luna Park** bubbles over with the new Mission's nouveau riche, but even so, the food is exceptionally satisfying and not too expensive. Whether it's the grilled king salmon, the braised lamb shank, or the homemade s'mores, you'll have to look hard to find anything amiss. (P.R., 8/00) 694 Valencia (at 18th St.), S.F. 553-8584. Californian, L/D, \$,

Mariachi's serves up its fare in a cheery pas-tel-painted space, and its chalkboard menu features ingredients like sauteed mush-rooms, pineapple, and pesto. (E.S., 1/98) 508 Valencia (at 16th St.), S.F. 621-4358. Mexi-

Mi Lindo Perù dishes up mom-style cooking, Peruvian style, in illimitable portions. The shrimp chowder is astounding. Lots of tapas, too. (P.R., 3/00) 3226 Mission (at Valencia), S.F. 642-4897. Peruvian, L/D, \$, MC/

Mission Villa is the oldest Mexican restau rant in San Francisco. It's 90 years old, but it has a menu with interesting new dishes to complement the standard traditional fare. (D.L., 11/96) 2391 Mission (at 20th St.), S.F. 826-0454. Mexican, L/D, \$, MC/V.

Moki's Sushi and Pacific Grill serves imagi-

native specialty makis along with items from a pan-Asian grill in a small, bustling neigh-borhood spot. The kitchen's timing can sometimes be erratic, but the fresh, flavorful food is worth the wait. (Staff) 830 Cortland (at Gates), S.F. 970-9336. Japanese, D, \$\$, A F/DC/MC/V.

NeO The all-white decor is a bit odd, if soothing, but it does provide a clean back-drop for the kitchen's clarion flavors. Virtually every dish delivers the goods, from gnocchi dressed with rabbit Bolognese sauce to braised pork shank nestled in mashed potatoes with a simple pan-deglazed jus. (P.R., 12/99) 1007 Guerrero (at 22nd St.), S.F. 643-3119, American, D, \$\$, MC/V.

New Central Restaurant is the kind of place

you'd find Richie and the Fonz hanging out if they were Latino. The kitchen serves Mex-ican comfort food, while ambience flows from the jukebox near the door. (P.R., 3/00) 399 South Van Ness (at 14th St.), S.F. 255-8247 or 621-9608. Mexican, B/L, ¢, cash

North Star is younger sibling to Firefly and has the same sort of seamless menu. The food ranges from excellent hummus with grilled curried flat bread to a cheeseburger with fries, and the setting is flush with a quiet yellow beauty, like morning sunshine. (P.R., 3/99) 288 Connecticut (at 18th St.) S.F. 551-9840. California, BR/L/D, \$\$, MC/V. Continued on page 48



















listings

Eat Here Now

Pancho Villa The best word for this 16th Street taquería is big, from the large space to the jumbo-size burritos to the grand dinner plates of grilled shrimp. The only small thing is the price. (Staff) 3071 16th St. (at Valencia), S.F. 864-8840. Mexican, RPD (10 gr

Pakwan has a little secret: a secluded garden out back. It's the perfect place to enjoy the fiery foods of India and Pakistan. A collec-tion of old bureaus and settees in front lends a pleasant antique-store gloss. (P.R., 6/00) 3180 16th St. (at Guerrero), S.F. 255-2440. Indian/Pakistani, L/D, ¢, cash only.
Pintxos is simply one of the best restaurants Pintros is simply one of the best restaurants on the Valencia row. Its sunny Spanish-Basque menu — replete with eggplant, goat cheese, peppers, and zucchini — makes an ideal match with our golden state, while the interior design, rustic and postmodern at the same time, is strikingly Euro. (P.R., 11/99) 557 Valencia (at 17th St.), S.F. 565-0207. Basque, D, \$\$, AE/MC/V. Potrero Brewing Co. offers nicely upscaled pub food to accompany its smooth, fresh

pub food to accompany its smooth, fresh microbrews. The sprawling outdoor terrace — a bow to the neighborhood's relatively sunny, warm weather — rivals that of MoMo's. (P.R., 6/99) 535 Florida (at Mariposa), S.F. 552-1967. American, L/D, \$\$, AE/MC/V.

Rasoi The food here is milder than the fiery south Indian curries, and it's very vegetari-an-friendly. Slowly revolving ceiling fans an-triendly. Slowly revolving ceiling tails give a pleasant illusion of heat even when it's freezing outside. (P.R., 4/99) 1037 Valencia (at 22nd St.), S.F. 695-0599. Indian, D, \$, AE/MC/V.

Slanted Door has hosted a food-oriented president, and with reason. Charles Pham's place gives a stylish California elaboration to the foods of Vietnam at prices that remain stubbornly reasonable despite huge populartitus If you want to walk in, try lunch, when the menu is more rustic. (P.R., 5/00) 584 Valencia (at 17th St.), S.F. 861-8032. Vietnamese, L/D, \$\$, MC/V.

Slow Club keeps things simple and direct, and that's always a stylish way to do it. Lots and that's always a stylish way to do it. Lots of seasonality (pasta with asparagus and fava beans) and classic preparations (an unbelievably tangy lemon-meringue pie), in a cool, edgy postindustrial space. (P.R., 4/00) 2501 Mariposa (at Hampshire), S.F. 241-9390. California, BR/L/D, \$\$, MC/V.

Sunflower strikes all the right notes of state of the strike state of the strike state of the state

today's Mission: good, inexpensive Viet-namese food in a modish California ambience, with friendly, casual service. Tasty classics, such as barbecued lemongrass beef, are all here, and the lunch specials are a bonan-za for the famished. (P.R., 11/98) 506 Valencia (at 16th St.), S.F. 626-5023. Vietnamese, L/D, \$, AE/MC/V.

Taquería Can-Cun serves up one of the best veggie burritos in town — delicious, juicy, and huge. (Staff) 2288 Mission (at 19th St.), S.F. 252-9560; 1003 Market (at Sixth St.), S.F. 864-6773. Mexican, L/D, &.

3Ring fills the space that used to be Val 21, and the food, now given south-of-France twists, is every bit as good. One killer dessert: the cheesecake, mounted on a chocolate crust and swabbed with a blueberry compote. (P.R., 11/99) 995 Valencia (at 21st St.), S.F. 821-3210. Provençal, D, \$\$, AF/MC/V.

Ti Couz The menu of entrées here consists exclusively of crepes — from light snacks to full meals, from sweet to savory — served up in a bright, boisterous café environment. (Staff) 3108 16th St. (at Valencia), S.F. 252-7373. Crepes, BR/L/D, \$, MC/V.

Tokyo Go Go The simplest dishes are the best. Given the location and the thick crowds of people dressed in black, the noise level is surprisingly moderate. You can actually have a conversation here if you want to. (P.R., 3/99) 3174 16th St. (near Guerrero), S.F. 864-2288. Japanese, D, \$\$, MC/V.
Universal Cafe As neighborhood secrets go,

Universal Cafe is a less well-kept one than most. Its cool industrial style harbors a Cali-Ital menu with such heartwarming dishes as cassoulet, fettuccine with grilled salmon and spinach, and crisp-crusted house pizzas. (S.R., 1/98) 2814 19th St. (at Florida), S.F. 821-4608. California, B/L/D, \$\$, AE/MC/V. La Villa Poppi feels like a Tuscan country

inn. Each dish gets a little kiss of affectionate attention: fresh marjoram, say, in the risotto beneath poached halibut, or the sage butter in which the day's gnocchi takes its final turn. The restaurant doesn't take reservations. (P.R., 11/99) 3234 22nd St. (at Guerrero), S.F. 642-5044. Italian, D, \$\$, MC/V. Walzwerk bills itself as an "East German' restaurant, but don't be frightened: the food is fresh, clever, tasty, and surprisingly light. First-rate Wiener schnitzel and chicken fricassee; surprisingly tasty salads: carrot and celery root; marinated tomato, cucumber and cauliflower. The décor has a definite *Cabaret* edge. (P.R., 11/99) 381 S. Van Ness (at 15th), S.F. 551-7181. German, D. \$, MC/V

Watergate is beautifully appointed, in buttery paint and wallpaper and dark wood, and the food matches up, from stylish foie and the food matches up, from systsm fore gras with verjuice and grapes to an earthy choucroute lightened up with slices of lean pork tenderloin. (P.R., 2/99) 1152 Valencia (at 22nd St.), S.F. 648-6000. California, D, \$\$, AE/MC/V.

Zante Pizza and Indian Cuisine is that famous Indian pizza place. Meaning it's go Indian food, it's got pizza, and it's got Indian pizza. The regular 'za is just ordinary, but the Indian food's great, and the Indian pizza is really great. (D.L., 9/96) 3489 Mission (at Cortland), S.F. 821-3949; 3083 16th St. (at Valencia), S.F. 621-4189. Indian, L/D, \$, AE/

Marina, Pacific Heights

Aram's In this pretty brick courtyard space, start with the mixed mezze platter, then move on to artichoke risotto, grilled rack of lamb, or a wild mushroom-phyllo strudel. (S.R., 5/98) 3665 Sacramento (at Spruce), S.F. 474-8061. Middle Eastern, BR/D, \$\$, AE/MC/V.

B Spot invites relaxation, from the ceiling fans to the reassuring pub food to the fine smooth beer. There's a decent gumbo for dinner, and plenty of good sandwiches for lunch. (P.R., 6/00) 2301 Fillmore (at Clay), S.F. 614-1111. American, BR/L/D, \$, MC/V. Bistro Aix is more California than Carcassonne. Thin-crust pizzas, good salads, ten-der grilled lamb, crackling-skinned roast chicken, pillowy garlic mashed potatoes, and fabulous ratatouille make the terror of parking in this neighborhood at dinnertime almost worth it. (S.R., 5/98) 3340 Steiner (at Chestnut), S.F. 202-0100. California, D, \$\$, AE/DC/MC/V.

Chez Nous fills the French slot in our town's tapas derby, and it does so with imagination, panache, and surprising economy. The menu features touches from around the Mediterranean, but much of the best stuff — croque monsieur, lamb chops with laven-der salt — is unmistakably Gallic. (P.R., 5/00) 1911 Fillmore (at Pine), S.F. 441-8044. French, L/D, \$, MC/V.

Gurbside Too, younger sibling to the Curbside Cafe, looks like a roadside greasy spoon. But come dinnertime the Mexican brunch influences melt into a sublime French sauce-fest. (P.R., 12/98) 2769 Lombard (at Lyon), S.F. 921-4442. French, D, \$\$, AE/MC/V. Elite Cafe A welcoming place. The menu has plenty of familiar Creole and Cajun favorites (blackened catfish, gumbo, jambalaya) along with more typical California fare (baby greens in balsamic vinaigrette, grilled salmon). (S.R., 2/98) 2049 Fillmore (at California), S.F. 346-8668. Cajun, BR/D, \$\$, MC/

Greens is a vegetarian's fantasy of San Francisco. All the elements that made it famous are still intact: pristine produce, an emphasis on luxury rather than health, that gorgeous view. (M.W., 8/99; Restaurant Poll winner, 1995) Fort Mason Center, Bldg A, Marina at Laguna, S.F. 771-6222. Vegetarian, L/D, \$\$, DISC/MC/V.

Meeting House ought to make anybody's list of ultimate neighborhood California restaurants. The food is precise and hearty, the desserts all-American fantasies, the ambience a lovely balance between old-fashioned and modern. (P.R., 9/00) 1701 Octavia (at Bush), S.F. 922-6733. California, D, \$\$\$, AE/

Mezes glows with sunny Greek hospitality, and the plates coming off the grill — pork souvlaki, marinated prawns — are terrific, though not huge. Bulk up with a fine Greek salad. (P.R., 6/00) 2373 Chestnut (at Divisadero), S.F. 409-7111. Greek, D, \$, MC/V. Plump Jack Café If you had to take your parents to dinner in the Marina, this would be the place. A plush postmodern interior design, stylishly earthy food, and of course the famous wine list with its drastic discounts make Plumplack a small but authentic jewel. (P.R., 4/99) 3127 Fillmore (at Filbert), S.F. 563-4755. California, L/D, \$\$, AE/MC/V.

Saji Japanese Cuisine It would a crime not to eat the amazingly good raw fish here. Sit at the sushi bar and ask the resident sushi makers what's particularly good that day. As for the hot dishes, seafood yosenabe, served of fine not disles, seatod yosenace, selved in a clay pot, is a virtual Discovery Channel of finned and scaly beasts, all tasty and fresh. (S.R., 1/98) 3232 Scott (at Lombard), S.F. 931-0563. Japanese, D, \$, AE/DC/MC/V.

Sushi Groove is easily as cool as its name.

Behind wasabi-green velvet curtains, salads can he inconsistent but the sushi is impeccable, especially the silky salmon and special white tuna nigiri. (S.R., 5/97) 1916 Hyde (at Union), S.F. 440-1905. Japanese, D, \$, AE/DC/DISC/MC/V.

Trapdoor If it's tapas American-style that you seek, then Trapdoor's the place. The eclectic American food is cheap and for the most part very satisfying: a lovely chicken and dumpling stew, linguine with mussels and dumpling stew, linguine with mussels and wild mushrooms, an excellent cheese-burger. (P.R., 1/99) 3251 Scott (at Chestnut), S.F. 776-1928. American, D, \$, AE/MC/V. Via Vai The highly regarded Pane e Vino has opened a casual little sister named Via Vai, specializing in wood oven—fired pizzas and reasonably priced pastas. While the extensive menu may have few surprises, it's also solidly satisfying. (S.R., 4/98) 1715 Union (at Gough), S.F. 441-2111. Italian, L/D, \$, AE/MC/V.

AEMCIV.

ZAO Noodle Bar manages the seemingly impossible: the food's good, cheap, fresh; the service is friendly; there's an inexpensive parking lot half a block away. (P.R., 8/99) 2406 California (at Fillmore), S.F. 345-8088. Asian, L/D, ¢, MC/V.

Zinzino is an elegant addition to the restaurant-heavy Marina, with a snappy decorreminiscent of an Italian sidewalk café. The menu offers blistery-crusted pizzas, roasted meat and fish, and a silky wild mushroom lasagna. (S.R., 8/97) 2355 Chestnut (at Di-visadero), S.F. 346-6623. Italian, D, \$\$, AE/

Blue Tortilla If you like fish tacos and are having trouble finding them, this could be the place. The cantina surroundings have a lively L.A. gloss; service is attentive and friendly. (P.R., 1/99) 641 Irving (at Eighth Ave.), S.F. 566-5515. Mexican, BR/L/D, \$, AE/DC/MC/V.

Bocca Rotis The Italian food in this lovely West Portal space can be memorable, especially the desserts, which are reliably fine. If in doubt, stick to pasta over roast chicken. (P.R., 10/98) 1 West Portal (at Ulloa), S.F. 665-9900. Italian, BR/L/D, \$\$, MC/V. Cafe for All Seasons reflects the friendly vi-

brance of its West Portal neighborhood Everyone is welcome, from grandparents to small children to big fuzzy bears on a date. The California comfort food doesn't set off fireworks, but it's reliably good and fresh. The perfect place to go with your parents. (P.R., 5/00) 150 West Portal (at Vicente), S.F.

(F.K., 5700) To West Portal (at Vicente), 5.F. 665-0900. California, L/D, \$\$, AE/MC/V. Einstein's Cafe is a colorfully quirky spot run by Youth Industry, the nonprofit group that creates businesses to give "on-the-job training to inner-city youth." It makes amazing homemade bread, gigantic real-stuff sal-ads, and soups of the days. (D.L., 9/97) 1336 Ninth Ave. (between Judah and Irving), S.F. 665-4840. American, L/D, ¢.

Hotei is a marvel of great Japanese fare combined with efficient, accommodating service. Four types of noodles are the foundation around which swirl lively broths, each topped with compelling ingredients, such as delicate tempura, fresh seafood, tofu, or sliced beef. (Staff) 1290 Ninth Ave. (at Irving). 753-6045. Japanese, L/D, ¢, AE/DC/

Marnee Thai A friendly, low-key neighborhood restaurant that just happens to serve some of the best Thai food in town. The kitchen turns out such unusual dishes as a fresh corn-cakes appetizer and curried fish

listinas

mousse wrapped in banana leaves. (Staff) 2225 Irving (at 23rd Ave.), S.F. 665-9500. Thai, L/D, \$, AE/MC/V.

Organica This may be the only restaurant of its kind in the Bay Area — an upscale "live food" restaurant, where none of the healthy vegan cuisine is cooked. (Staff) 1224 Ninth Ave. (at Lincoln), S.F. 665-6519. Vegetarian, L/D, \$, AE/MC/V.

Park Chow Eclectic home cooking with style, at habit-forming prices. Chow could proba-bly thrive on its basic dishes, like the burger royale with cheese (\$6.95), but if you're willing to spend an extra five bucks or so, the kitchen can really flash you some thigh. (P.R., 10/98) 1240 Ninth Ave. (at Lincoln), S.F. 665-9912. California, BR/L/D, \$, MC/V. P.J.'s Oyster Bed Of all the U.S. regional cultures, southern Louisiana's may be the most beloved, and at P.J.'s you can taste why. (Staff) 737 Irving (at Ninth Ave.), S.F. 566-7775. Seafood, L/D, \$\$, AE/DC/DISC/

Pomeio The chefs in this itsy-bitsy restau-Pomelo The chets in this itsy-bitsy restaurant serve up big portions of Asian- and Italian-inspired noodle dishes. If you need something quick, cheap, and fresh, pop in here. Lunch is less crowded than dinner. (Liz Hille, 6/00) 92 Judah (at 6th Ave.), S.F. 731-

6175. Noodles, L/D, \$, cash only. **Prevot's** serves a dud-free French-Italian menu with lots of traditional favorites — spaghetti Bolognese, sole meunière — along with a few vegetarian offerings, such as pumpkin ravioli. Desserts emphasize boozy sauces. (P.R., 12/98) 400 Dewey (at Woodside), S.F. 661-9210. Continental, D, \$\$, AE/ DC/DISC/MC/V

Ricochet Entrées like Chilean sea bass, Mission seafood stew, and roast duck breast are lovely to look at, delightful to know, and remarkably easy to pay for, especially if you skip or share a starter. (S.R., 5/98) 215 West Portal (at Vicente), S.F. 566-5700. California, BR/L/D, \$\$, MC/V.

Tennessee Grill could as easily be called the Topeka Grill, since its almosphere is redo-lent of Middle America. Belly up to the salad har for huge helpings of the basics to accompany your meat loaf or calve's liver. (P.R., 7/00) 1128 Taraval (at 22nd Ave), S.F. 664-

7834. American, B/L/D, \$, MC/V. Yum Yum Fish is basically a fish store: three rum rum rish is basicany a fish store, three or four little tables with fish-print table-cloths under glass, fish-chart art along the wall, and fish-price signs all over the place.

(D.L. 10/98) 2181 Irving (at 23rd Ave.), S.F. 566-6433. Sushi, L/D, ¢

Richmond

Al-Masri suggests, in food and ambience, the many influences that have swept across the Nile delta: feta cheese and olives from Greece, or a quasi-Indian stew of peas and tomatoes, served with basmati rice. It's all pretty wonderful, and reasonably priced. (P.R., 2/00) 4031 Balboa (at 41st Ave.), S.F. 876-2300. Egyptian, D, S, AE/DS/MC/V. Biru Biru adds a bit of hipster luster to the inner Richmond's restaurant row along Balboa. Excellent sushi with sly touches sprig of mint in a spider roll, say. A good soundtrack, too. Worth discovering. (P.R.

soundtrack, too. World networking, (r. 8., 7/00) 446 Balboa (at Fifth Ave.), S.F. 933-7100. Japanese, D. S. MC/V.

Cafe Riggio will slake anyone's cravings for classic Italian comfort food. Prices are moderate, service informal but attentive, the setting attractive in a well kept-up 1970s style. Two fine dishes: veal scallops, Milanese style and the criminally rich brownie, (P.R., 2/00) 4112 Geary (at Fifth Ave.), S.F. 221-2114. Italian, D, \$, MC/V.

Chapeau! serves some of the best food in the - at shockingly reasonable prices. The French cooking reflects as much style and imagination as any California menu, and the service achieves an almost Masa's-like precision. (P.R., 10/98) 1408 Clement (at 15th Ave.), S.F. 750-9787. French, D, \$\$, AE/DC/

Clement St. Bar and Grill The high-backed booths spell romance at this always crowded spot. Grilled fish dishes snap with flavor, and there are always a couple of delicioussounding vegetarian options. (Staff) 708 Clement (at Eighth Ave.), S.F. 386-2200. American, L/D, \$-\$\$, AE/DC/DISC/MC/V Clémentine offers comfortable sophistication at a fair price. The pain perdu — brioche French toast dusted with powdered sugar and accompanied by apple compote

1. ZAO's Thai green curry chicken, with a pint of Kirin Ichiban

- 2. Tri-tip roast, Santa Maria-style
- 3. Starbucks Ethiopia Yergacheffe
- 4. Quesadilla suiza, La Corneta, Glen Park
- 5. Ghirardelli's doublechocolate brownie mix

and hazelnut ice cream -- is one of those desserts that you'll remember eating 10 years later. Go for the free valet parking. (P.R., 3/99) 126 Clement (at Second Ave.), S.F. 387-0408. French, BR/D, \$\$, MC/ V. **Dong Hue** serves a Vietnamese menu un-

touched by California faddishness. Plenty of seafood, especially shrimp, is on offer, but seatood, especially shrimp, is on other, but there's lots of meat and poultry, too, includ-ing rich five-spice chicken. Clean, spare sur-roundings; very swift service. (P.R., 5/00) 2110 Clement (at 22nd Ave.), S.F. 221-1880. Vietnamese, L/D, 4, MC/V. Mai's Restaurant On the basis of the hot-

and-sour shrimp soup with pineapple alone, Mai's deserves a line out the door. (D.L., 3/97) 316 Clement (at Fourth Ave.), S.F. 221-3046. Vietnamese, L/D, ¢, AE/DC/MC/

Mandalay Restaurant features reasonably priced Burmese food like fish chowder, mango chicken, and ginger salad. (D.L., 4/99) 4348 California (at Sixth Ave.), S.E. 386-3896. Burmese, L/D, ¢, MC/V. Natori fulfills the dreams of those who crave sushi but can never get enough. Here it's all you can eat; you'll get enough. It's good, too, though not fancy. Plenty of other Asian dishes are on offer, from kimchee to pork-fried rice. (P.R., 4/00) 327 Balboa (at Fourth Ave.), S.F. 387-2565. Japanese, L/D, \$, AE/

Okina Sushi is resolutely discreet and old-fashioned, from the bamboo screens on the windows to the simple wood har at the back. Don't expect rolls with cute names; the star here is the fish, minimally adorned and pris-

here is the first, similar and additional first time. (PR., 9/98) 776 Arguello (at Cabrillo), S.F. 387-8882. Japanese, D. 4.

Pacific Cafe serves simple, reliable seafood in an atmosphere redolent of 1974, when it in an atmosphere reducint of 1974, when it opened. Lots of dark wood and faintly psychedelic glass in the windows; free wine while you wait. (P.R., 10/98) 7000 Geary (at 34th Ave.), S.F. 387-7091. Seafood, D, \$\$, AE/DC/DISC/MC/V.

Straits Cafe has a slightly campy faux-tropical decor, but its Singaporean menu is a kaleidoscope of mingled satisfactions. A touch of Indian curry here, Thai coconut milk and kaffir lime there; masterful deploy ment of unusual ingredients all the way to a dessert of rice pudding in palm sugar syrup. (P.R., 8/99) 3300 Geary (at Parker), S.F. 668 1783. Singaporean, L/D, \$, AE/DC/MC/V. Tawan's Thai Food It's tiny, it's cute, the prices are reasonable, and the food is tasty. Tom yum is right up there in the gold-star soup pantheon, and the silver noodle salad, skewered tofu in red curry, and eggplant with onions, chilies, and basil are all worth walking the length of Geary barefoot for. (S.R., 8/97) 4403 Geary (at Eighth Ave.), S.F. 751-5175. Thai, L/D, \$, AE/DC/MC/V. Traktir serves as a kind of town hall for the local Russian community, but the food has a distinct international flavor: dolma, fetacheese salad, Georgian wine, curry-spiked pieces of cold chicken. For traditionalists, there's borscht, vareniki, and salyanka, the famous soup of sausage and pickles. (P.R., 8/00) 4036 Balboa (at 36th Ave.), S.F. 386-9800. Russian, D, \$, MC/V.

Bayview, Hunters Point, and south

Cable Car Coffee Shop Atmospherically speaking, you're looking at your basic down-town South San Fran. old-style joint, one that serves a great Pacific Scramble for \$4.95 and the most perfectest hash browns to be tasted. (D.L., 3/98) 423¹/2 Grand, South S.F. (650) 952-9533. American, B/BR/L, ¢. Cliff's Bar-B-Q and Seafood Some things Cliff's got going for him: excellent mustard greens, just drenched in flavorfulness; and

Continued on page 50













listings

Eat Here Now

barbecued you-name-it. Brisket. Rib tips. Hot links. Pork ribs. Beef ribs. Bahy backs. And then there're fried chickens and, by way of health food, fried fishes. (D.L., 2/98) 2177 Bayshore (at Blanken), S.F. 330-0736. Barbecue, L/D, ¢, AE/DC/MC/V.

Gravy's Gravy calls himself the "Cumbo Specialist," and he might be right. It goes for \$5 or \$8, depending on how much you want — a lot, or a whole honkin-duty lot — and it includes shell-and-all crab chunks, bone and-all chicken parts, and sausage and stuff. (D.L., 10/97) 2511 Ceneva (at Pueblo), Daly City. 337-9122. Soul food, L/D, ¢.

JoAnn's Cafe and Pantry has gotten some word-of-mouth recommendations as a dive, but it serves upscale breakfasts with decidedly nondive sides like low-fat chicken basil sausage, bagels, and homemade muffins and scones. (D.L., 12/97) 1131 El Camino Real, South S.F. (650) 872-2810. American, B/L, \$. Kamal's In addition to all the classic Middle Eastern stuff, Kamal's also makes American breakfasts, American sandwiches, burgers, and piroshki. (D.L., 4/98) 2246 Jerrold, S.F. 695-9481. Middle Eastern, B/L/D, ©. Outback Cafe is located way down in with all them warehouses at the end of Revere Street, I found the fare delectable, I got a double cheeseburger and a cup of soup.
Don't let what I got fool you, though. This is gourmet stuff. (D.L., 7/94; Restaurant Poll winner, 1995) 1099C Revere (at Criffith), S.F. 822-8119. Café, B/L, ¢.

Soo Fong features good inexpensive Chinese food. For the heat-seeking diner, its fiery Szechuan specialties will hit the spot. Nice chow fun and other noodle dishes, too. (Staff) Bayview Plaza, 3801 Third St. (at Evans), S.F. 285-2828. Chinese, L/D, ¢. Yogurt Expressions The real stars here are the homemade pastries. The more health-conscious can choose from several smoothies and protein drinks. Pizza, sandwiches, and breakfast round out the menu. (Staff) Bayview Plaza, 3801 Third St. (at Evans), S.F.

Bayview Plaza, 3801 Third St. (at Evans), S.F. 642-9260. Café, B/L/D, 4.

Young's Cafe A restaurant full of cheap, big, decent Chinese food, Young's serves up 15 rice dishes, most of them \$2.95, and 64 other standard Chinese things. Only four of those are more than five bucks. (D.L., 12/97) 732 22nd St. (at Third St.) S.F. 285-6046. Chinese, L/D, ¢.

Berkeley, Emeryville, and north

Ajanta offers a variety of deftly seasoned regional dishes from the Asian subcontinent. The harmonious ambience is rounded off by attentive service, and everything benefits from unique flavors and elegant presenta-tion. (D.R., 11/98) 1888 Solano, Berk. (510) 526-4373. Indian, L/D, \$, AE/DC/DISC/

A La Carte features Nathan and Katherine Cheng's notion of home-cooked meals, ranging from such Creole-inspired fare as chicken and andouille sausage gumbo to macaroni and cheese. Great side dishes and desserts, reasonable prices, and personal-ized service. (D.R., 1/99) 1453 Dwight (at Sacramento), Berk. (510) 548-2322. Creole, D, \$. MC/V. Bathroom not wheelchair ac-

Anna's is the rare place where the fare serves the higher purpose of fostering com-munity. Almost half the menu is dedicated to colorful and tasty salads, and any minor pitfalls are transcended by virtue of ownersinger Anna de Leon's homemade soups and the eclectic selection of desserts. (D.R., 3/98) 1801 University (at Crant), Berk. (510) 849-2662. Café, L/D, 4, AE/DC/MC/

Breads of India and Gourmet Curries The menu changes every day, so nothing is re-frigerated overnight, and the curries benefit from obvious loving care. The daily offerings include one lamb, one chicken, and two vegetarian curries, as well as one tandoori specialty. (D.R., 10/97) 2448 Sacramento (at Dwight), Berk. (510) 848-7684. Indian, L/D, ¢, MC/V.

Bobby's Backdoor Cajun BBQ has some of the best and cheapest barbecue in the Bay Area. And as good as the BBQ is, the best

thing about Bobhy's is the atmosphere: live Cajun music and blues, dancing, and a Ping-Pong table. (D.L., 1/99) 12891 San Pablo, Richmond. (510) 232-9299. Barbe-

Brazilian "xim xim" curries, Venezuelan

Café de la Paz Specialties include African-

corn pancakes, garnachas de pollo, arepas, fried plantain, jalapeño cornbread, Ecuadoran stuffed potato cakes, grilled prawns, delicious black beans, and heaven ly hlackened seacakes served with orange-onion yogurt. (D.R., 10/98) 1600 Shattuck (at Cedar), Berk. (510) 843-0662. Latin American, BR/L/D, \$, AE/MC/V. Café La Peña nurtures the spirit as much as it pleases the palate. Such hearty main dishes as Chilean lamb stew and paella re-

flect the kitchen's generosity more than its creativity with spices. (D.R., 6/98) 3105 Shattuck (near Prince), Berk. (510) 849-4846. Latin American, D, \$, DC/MC/V. Café Tululah makes a strong bid for the weekend brunch trade with special scrambles, eggs Benedict, and an unusual corned beef hash. Excellent sandwiches, inventive salads, and simple pasta dishes highlight the lunch menu. (D.R., 4/99) 2512 San Pablo (near Dwight), Berk. (510) 548-4697. Café/California, BR/L, ¢.

César You'll be tempted to nibble for hours from Chez Panisse-related César's Span-ish-inspired tapas — unless you can't get past the addictive sage-and-rosemary-flecked fried potatoes. (D.R., 8/98) 1515 Shattuck (near Vine), Berk. (510) 883-0222. Spanish, D. S. DISC/MC/V.

Cha-Ya Everything chef-proprietor Atsushi Katsumata makes, from the potstickers and nigiri sushi to the steaming bowls of udon, hews to strict vegan standards. bon't miss the amazing things Katsumata does with tofu, whether deep-fried or topped with miso sauce in the dengaku. (D.R., 3/00) 1686 Shattuck (at Virginia), Berk. (510) 981-1213. Japanese Vegetari an. D. \$. MC/V. Chez Panisse is a marvel of the freshest in-

gredients paired with impeccable preparation: downstairs in the subdued restaurant, a four-course prix-fixe dinner is offered; upstairs, in the boisterous café, a more caupstars, in the bolsterous care, a inforceasual menu is served à la carte. (Staff) 1517
Shattuck (at Cedar), Berk. Café, (510) 548-5049, L/D, \$\$; restaurant, (510) 548-5525,
\$\$\$; California, AE/DC/DISC/MC/V.
Christopher's Café on Solano Stylishly exe-

cuted fusion cuisine, often combining Asian, Southwestern, and Mediterranean ingredients in a single dish. Almost every unusual combination works, with generous helpings smoothly delivered in beautiful presentations. (D.R., 4/99) 1501A Solano (at Curtis), Albany. (510) 525-1668. Fusion, L/D, \$\$, AE/MC/V.

Christopher's Nothing Fancy Café Chicken, beef, veggie, and prawn fajitas are the siz-zling specialties. Big, thick quesadillas on chipotle tortillas, a peerless chile relleno, and exceptional fresh tomato and tomatillo salsas stand out on a menu of burritos, en-chiladas, tacos, and tortilla soup. (D.R., 4/98) 1019 San Pablo (at Marin), Albany. (510) 526-1185. Mexican, L/D, \$, AE/MC/V. Clay Pot Seafood House specialties in-clude steaming clay pots full of fascinat-ing broths and such ingredients as meat ing broths and such ingredients as meat balls, Chinese sausage, and whole fish. But just about anything on the menu with "garlic," "Shanghai," or "braised" in the name is sure to float your boat. (D.R., 2/99) 809 San Pablo (near Solano), Albany. (510) 559-8976. Chinese, L/D, \$5, DISC/MC/V.

Holy Land transforms falafel, hummus, tahi-ni, tabbouleh, and other Middle Eastern standards into gourmet-quality yet home-style delights. There's also gracefully sea-soned matzo ball soup, delicate schnitzel, spicy schwarma, and perfect wide-cut french fries. (D.R., 10/98) 2965 College (at Ashby), Berk. (510) 665-1672. Middle East-ern/Kosher, L/D, \$, AE/DC/MC/V.

La. Bayou serves up an astounding array of authentic New Orleans staples, including jamhalaya, red beans and rice, sausage or oyster po-boys, (greaseless!) fried catfish, and homemade pralines. (D.R., 2/99) 3278 Adeline (at Alcatraz), Berk. (510) 594-9302. Cajun/Creole, L/D, ¢-\$, MC/V. Lalime's is a long-standing institution in East Bay haute cuisine culture, but there's

nothing institutional about the attentive

service or the creative and gorgeous dishes. Fixed-price dinners are available week nights along with an à la carte menu that changes monthly. (D.R., 4/00) 1329 Cilman (at Peralta), Berk. (510) 527-9838. French/Mediterranean, D, \$\$, AE/DC/MC/V. Locanda Olmo Fine versions of risotto, gnocchi, and soft polenta pie, terrific thincrust pizzas, and good traditional desserts have made Locanda Olmo a reliable anchor in the burgeoning Elmwood neighborhood. (D.R., 5/97) 2985 College (near Ashby), Berk. (510) 848-5544. Italian, D, \$,

Mazzini is a sophisticated, reasonably priced winning combination — stylish, airy decor; smart, snappy service; and dinner dishes ranging from individual pizzas, rustic pasta, and sublime risotto to special wood oven-cooked fish, lamb, pork, and beef specialties. (D.R., 12/98) 2826 Telegraph (near Oregon), Berk. (510) 848-5599. Italian, L/D, \$-\$\$, MC/V.

Minokichi Such dishes as zosui (rice porridge), hamachi nizakana (yellowtail and hamachi kama shioyaki (salted and broiled yellowtail neck) set Minokichi far apart from your standard udon and tempura houses. (D.R., 1/00) 1403 Solano (at Carmel), Albany. (510) 559-9988. Japanese, \$, AE/MC/V.

La Note Unique egg dishes and pancakes, big luncheon salads, fancy baguette sandwiches, and hearty weekend dinners. We found it nearly impossible to find fault with either the ratatouille with spicy merguez lamb sausage or the bow-tie noodles topped with grilled chicken breast strips. (D.R., 2/98) 2337 Shattuck (at Durant), Berk. (510) 843-1535. Country French, B/ BR/L, \$\$, AE/MC/V. Rest rooms not wheelchair accessible.

Odyssia Caffe and Bistro Don't miss the legendary polenta fries, which come piping hot, dusted with Parmesan, and stacked like Lincoln Logs around a bowl of tomato-herb dipping sauce. (D.R., 7/97) 1849 Shattuck (at Hearst), Berk. (510) 849-1319. Mediterranean, B/BR/L/D, \$, MC/V. Rivoli is a near perfect balance of the neighborhood eatery and the eclectic California cuisine destination restaurant. Save room for superb grilled meats and fish, pasta, and risotto. (D.R.) 1539 Solano (between Neilson and Peralta), Berk. (510) 526-2542. California, D, \$, AE/DISC/MC/V.

Sam's Log Cabin Daily special egg scrambles, great griddle cakes and corn cakes, and exceptional scones and muffins top the morning fare, which also includes gourmet sausage and bacon, hot and cold cereals, and organic coffee. (D.R., 8/99) 945 San Pablo Ave. (at Buchanan), Berk. (510) 558 0494. American, B/L, ¢, no credit cards. Santa Fe Bar and Grill Entrées include grilled stuffed chicken with butternut squash risotto and seared sea bass, and any meal that starts with a great Caesar salad is headed in the right direction, even if you know the tolls are going to be steep. (D.R., 3/98) 1310 University (between Acton and Bonar), Berk. (510) 841-4740. California/ Mediterranean, BR/L/D, \$\$, AE/DISC/

Voulez-Vous distinguishes itself with its arry Parisian-cafe setting and a diverse array of beautifully presented crepes and tarts. If those won't fill you up, you can start with one of the bountiful salads and finish up with one of the superb desserts. (D.R., 2/99) 2930 College (near Ashby), Berk. (510) 548-4708. French, L/D, 4-\$, AE/DC/DISC/MC/V.

Your Place If all they offered here was pad kra-prow — stir-fried chicken with basil and chili — Your Place would still be our place forever. Venture away from typical Thai menu items toward neau yang num, laab gai, blackboard specials, and at lunch, the "boat noodles" soups. (D.R., 4/98) 1267-71 University (at Bonar), Berk. (510) 548-9781. Thai, L/D, \$, AE/DC/DISC/MC/V. Not wheelchair accessible.

Zachary's Chicago Pizza The stuffed pizza

is simply out of this world—try the Zachary's special sometime. The fact that both Zachary's outlets are always busy speaks for itself. (Staff) 1853 Solano (at Fresno), Berk. (510) 525-5950; 5801 College (at Oak Grove), Berk. (510) 655-6385. Pizza, L/D, \$, AE/MC/V.

<u>listings</u>

Oakland and Alameda

Alta Mar is a Veracruz-style seafood spot. Camerones al mojo de ajo are butterflied and humming with garlic, while pescado frito lived up to the hype. (D.R., 3/97) 1060 E. 12th St. (at 11th Ave.), Oakl. (510) 893-5122. Mexican, L/D, S, AE/DC/MC/V. Arizmendi is a worker-owned bakery where bread rolls out in seemingly infinite varieties — potato, Asiago, sesame-sunflower. The pièce de résistance is the daily thincrust, tomato sauce-free, vegetarian pizza. (D.R., 1/99) 3265 Lakeshore (at Mandana),

Oakl. (510) 268-8849. Bakery, B/L/D, ¢. ot wheelchair accessible. Asena Restaurant Good dishes at Asena, a charming Med/Cal cuisine spot, include individual pizzas, and grilled marinated lamb dividual pizzas, and grinder marinated nations sirloin in a burgundy-rosemary demi-glace. (D.R., 2/98) 2508 Santa Clara (at Park), Alameda. (510) 521-4100. California/Mediterranean, L/D, \$\$, AE/MC/V.

Autumn Moon Cafe Enter this happy, happen ing spot near Lake Merritt and you'll feel like you've been welcomed into a big, friendly dinner party. The menu includes baked po lenta and grilled lamb chops, and for break-fast, taco scramble and blintzes. (S.R., 11/97) 3909 Grand (at Sunny Slope), Oakl. (510) 595-3200. California, B/BR/L/D, \$, MC/V. Le Cheval Shrimp rolls and peanut sauce the fried Dungeness crab, the marinated "orange flavor" beef, the buttery lemongrass prawns — it's all fabulous. (Staff) 1007 Clay (at 10th St.), Oakl. (510) 763-8495. Vietnamese, L/D, ¢, MC/V. Connie's Cantina fashions unique varia

tions on standard Mexican fare — enchiladas, tamales, fajitas, rellenos, fajitas. (D.R., 9/98) 3340 Grand (near Mandana), Oakl. (510) 839-4986. Mexican, L/D, ¢, Garibaldi's on College focuses on Mediter-

ranean-style seafood, from tantalizing ap-petizers (baked oysters, scallop ceviche) to perfectly done entrees (grilled swordfish, spaghetti with scallops and prawns). (D.R., 9/97) 5356 College (near Manilla), Oakl. (510) 595-4000. Mediterranean, L/D, \$\$,

Gerardo's Mexican Restaurant offers all the expected taqueria fare plus breakfast and dinner platters — huevos rancheros, fajitas, dinner platters — nuevos rancheros, isijitas, camarones a la plancha, pescado dorado. But a main reason to visit this humble storefront is to pick up a dozen of Maria's wonderfully down-home chicken or pork tamales. (D.R., 3/99) 3811 MacArthur (near 35th Ave.), Oakl. (510) 531-5255. Mexican, B/L/D, 4-\$. Giglio combines a lively yet intimate café atmosphere with moderately priced thincrust pizzas and wines, hearty pastas, and soups. (D.R., 9/98) 5427 College (at Kales), Oakl. (510) 594-0798. Italian, L/D, \$, AE/ MC/V. Not wheelchair accessible

Kandahar Chef-owner Daud Zaheer invests his Afghan lamb, chicken, and vegetarian dishes with big-time love and attention and presents them beautifully at bargain prices. (D.R., 11/99) 2118 Mount Diablo Blvd. (at Pacheco), Concord. (925) 676-2243. Afghan, L/D, \$, AE/MC/V.

Mama's Royal Cafe Breakfast is the draw here — even just-coffee-for-me types might suc-cumb when confronted with waffles, French toast, pancakes, tofu scramble, huevos rancheros, and 20 different omelettes. (S.R., 5/98) 4012 Broadway (at 40th St.), Oakl. (510) 547-7600. American, B/L, ¢.

La Mexicana has a 40-year tradition of stuffing its customers with delicious, simply prepared staples (enchiladas, tacos, tamales, chile rellenos, menudo) and spe cials (carnitas, chicken mole), all served in generous portions at moderate prices. (D.R., 1/97) 3930 E. 14th St., Oakl. (510) 533-8818. Mexican, L/D, ¢, MC/V.

Ninna You'll find steaks, duck breast, and pork loin on the same menu as chicken in yellow curry, as well as such intriguing and successful fusions as penne pasta "pad Thai" style and veal "Ithaila." (D.R., 2/00) 4066 Piedmont (between 40th and 41st Sts.), Oakl. (510) 601-6441. Thai Fusion, L/

Oakland Grill remains a cornerstone of Oakland's produce district, offering break fasts, lunches, and dinners that fall somewhere between hearty blue-collar staples (steaks, pork chops, burgers) and middle-brow gourmet fare (blackened fish, pasta primavera, crepes). (D.R., 6/98) 301 Franklin (at Third St.), Oakl. (510) 8351176. American, B/BR/L/D, \$-\$\$, AE/DC/DISC/MC/V

Organic Café and Macrobiotic Grocery This down-home animal flesh-free zone proves that lentils, pinto beans, garbanzos, and greens have plenty of flavor, as well as nugreens have pietry of having, as wen as har-trition, when they're prepared with loving care by the Organic Cafe's rotating crew of cooks. (D.R., 11/98) 1050 40th St. (at Ade-line), Oakl. (510) 653-6510. Rest room not wheelchair accessible. Vegetarian, BR/L/D, \$, AE/DISC/MC/V.

Original Kasper's Hot Dogs Occupying the same tiny triangle building since 1947, Harry Yaglijian's humble and supremely hospitable little stand has one item on the menu — the best hot dog in town. (D.R., 5/98) 4521 Telegraph (at Shattuck), Oakl. (510) 655-3215. **American**, L/D, c.

Il Porcellino When faced with a menu like ll Porcellino's, which taunts the hungry diner with pumpkin and ricotta manicotti, swordfish and shrimp ravioli, polenta with meatballs, and leg of lamb filled with ricotta and mint, any concern for health benefits should take a backseat to hedonism. (D.R., 6/97) 6111 LaSalle (at Moraga), Oakl. (510) 339-2149. Italian, L/D, \$, AE/DC/DISC/

Restaurante Doña Tomás offers upscale versions of enchiladas (wild mushroom, zucchini, and goat cheese) and carnitas chini, and goat cheese) and carnitas (Niman Ranch pork), as well as tantalizing chicken-lime-cilantro soup and bountiful pozole. (D.R., 10/99) 5004 Telegraph (near 51st St.), Oakl. (510) 450-0522. Mexican, BR/D, \$, AE/MC/V.

Rockridge Café offers at least three good

reasons not to eat hamburgers: hountiful breakfasts, a savory meat loaf special, and hearty, unpretentious Acadian cassoulet. But the archetypal hand-crafted burgers, wide-cut fries, and creamy, straw-clogging milkshakes remain the cornerstones of the menu. (D.R., 12/98) 5492 College (at Forest), Oakl. (510) 653-1567. American, B/L/

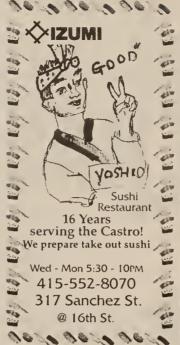
Serglo's Trattoria Servings are large and presented with no pretense; standards include plates of spaghetti alla Siciliana, carrettiera, puttanesca, or con polpettine (meatballs). (D.R., 1/98) 5299 College (at Bryant), Oakl. (510) 655-2869. Italian,D,

Sophie's offers a limited, occasionally changing menu of nouvelle French-inspired dishes, from pork tenderloin and spired disnes, from pork tenderion and duck à l'orange to ginger-soy sea bass and Swiss chard ravioli. A good wine list and exceptional starters (seafood beignets) and desserts (classic chocolate mousse, almond bread pudding) round off a completely sat-isfying experience. (D.R., 3/00) 4228 Park Blvd. (at Wellington), Oakl. (510) 482-5303. French, D, SS, MC/V.

Taqueria Ramiro and Sons typically has customers lined up to the door for (mostly take-out) burritos and tacos and quesadillas. The menu nods to contemporary tastes with black beans and spinach or tomato tortilla options. (D.R., 12/99) 2321 Alameda (at Park), Alameda. (510) 523-5071. Mexican, L/D, \mathfrak{q} , no credit cards. Tijuana serves big round bowls and plates

teeming with shrimp, crah, octopus, and fish — in cocktails, salads, and soups. The place is usually packed and loud, but friendly servers, good salsa, and Mexican beer at \$2.50 a pop more than compensate for the noise. (D.R., 3/98) 1308 Interna-tional Blvd. (at 13th Ave.), Oakl. (510) 532-5575. Mexican, L/D, \$, MC/V. Not wheelchair accessible.

Tropix After a hunk of warm cornbread slathered in mango chutney, dig into a heap of spicy grilled jerk chicken, or wallow in the wonders of the shrimp pawpaw: cur-ried vegetables and fat shrimp piled up over meltingly ripe papaya. (S.R., 5/98) 3814 Piedmont (at W. MacArthur), Oakl. (510) 653-2444. Caribbean, L/D, \$, AE/DC/ MC/V, Patio not wheelchair accessible. Veronica's Regulars fill up the 23 seats for the daily specials of corned beef and cab-bage or the spicy Friday barbecue, as well as huge portions of "gramma's" meat loaf, "Louisiana style" catfish, "Moon Shiner's mustard glazed" baked ham, and the few concessions to nouvelle tastes, like the chipotle chicken salad and portabello mushroom sandwiches. (D.R., 2/00) 1601 San Pahlo (at 16th St.), Oakl. (510) 834-7161. American, I/D, ¢, DC/V/MC. ❖





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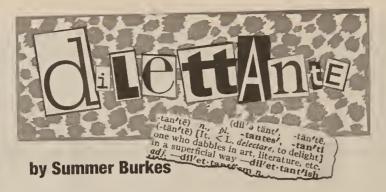
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- 1. Pre-cops Preteens surprise at Breathing Spaces in Emeryville
- 2. Timothy B. Buckwalter, Hilary Harkness, Jerry W. King, Lizaheth Oliveria Gallery
- 3. Who Killed Teddy Bear?
- 4. Sara Peretsky and Marcia Muller, Women of Mystery, at Main Library
- 5. The last Blackouts show, at the Covered Wagon



Get on art and the bus

s we walk up to City Hall on Wednesday around noon, a thunder of tribal drums echoes out over the imposingly symmetrical plaza and gold-flecked rotunda - the sound of barbarian artists storming the Bastille, as it were. We approach the steps as a menacing interpretive dancer

gets artfully combative in front of six women positioned in front of giant taiko drums, outfitted in black shirts and animal print, looking pissed, and brandishing their sticks over skins in the air. Ghost mimes, Elvis cowboys, princesses, clowns, and all kinds of freaks - the tutu average in this crowd is high --- sport handmade signs that say "No Room to Dance," "Art Is the Soul of the City," and "Got Apartment?"

Krissy Keefer, owner of the large and recently-displaced-by-greedy-landlords Dance Mission Studios, steps up to the mic; sympathetic ears in the crowd know that not only she and her crew have been displaced by opportunistic landlords but **Dancers' Group** as well, whose rent was just raised by about 500 percent. She points to the drum warriors. "We gotta go - 1 think there's a baseball game we have to get to at one," she says with a gleam in her eye.

As with most political protests, there are speakers and rallies and songs and chanting, but this one, of course, seems particularly time-sensitive and consequential. A singer does a spoof to the tune of "Iko Iko": "My dot-com and your dot-com ... / Gotta vote yes on L babay, then you vote no on K."

On the sidewalk a few feet from the protest a small dance troupe performs a creepy, angry, slow pantomime for the benefit of passing cars; we watch another dancer get straitjacketed and pushed around by a stuffy business guy who puts his foot on Straitjacket's back and brandishes a pile of money. Straitjacket runs away, and the yuppie talks on his cell phone as three silent dancers swirl around him and he fails to notice. Appendages fly, gracefully and often. "Man, if they don't have a

space to practice this in, somebody could get hurt," my companion jokes

We go up the steps and through the security gates of the breathtaking City Hall and take a seat in the overflow room, since the main room is already full of protesters. On a television screen with a

Big Brother is watching: ThoughtPolice partye threaten violence. reads 'Displacement of Arts Community and Nonprofit Organizations,' activists propose in threeminute increments ways to keep artists

living and working in San Francisco. Performance artist Keith Hennessy sums it up nicely: artists work hard, they give a lot and add a lot to the city, they don't get much money, and they need some help. Hank Wilson, District Six candidate for supervisor, points out that other cities have "open studios" where artists get cheap rent under the condition that the public i.e., tourists and field trippers — can

Thursday night, at ThoughtPolice .com's private Popcorn Anti-Theater event, about 80 people board two Green Tortoise buses and sit down at the backpacker-luxury picnic tables and bunks. The ministers behind the local events-calendar Web site have given cryptic instructions via e-mail to attendees to bring warm clothes, comfortable shoes, a flashlight, and a full squirt gun — but we've gotten little else in the way of knowledge. Doctor Discount, decked out in a white coat, pill-bottle sash, stethoscope headband, and fingerless latex gloves, stands by the driver as we start to roll and reviews the rules: no drunken jaywalking, no smoking on the bus, use the buddy system, and if the cops bust you, say you're on an art-school project.

We go north through town to the Golden Gate Bridge, and revelers trade paper-bagged swigs of tequila for paper-bagged swigs of bourbon. After a time we stop, file out at a junior high school in Marin, and trek through the woods down to an amphitheater, where entertainers give an acoustic performance and a touching monologue. The staging consists of one guy holding a Chinese lantern on a stick with a bulb, two speakers, and a mic.

Next, the masses pile out at a beautiful Spanish Catholic church that nobody seems to know the name of. As ThoughtPolicers encourage us to step on it ("C'mon! C'mon! We've already gotten the 911 call! This is not a joke! Let's go!"), novelist-songwriter Michael Dean sings a sweet Leonard Cohen ballad under the bell tower. Two on-point carnies in the crowd run interference as the cops pull up, and we all scoot back into the buses quickly and quietly.

Next, in a parking lot by the freeway near railroad tracks, opposing teams from two buses disembark and are given armaments; a water gun fight of epic proportions ensues. "I'm looking for Big Brother - where the fuck is Big Brother?" one woman screams, brandishing her water arm. "I'm going John Woo-style," a glam boy says, double-fisting it. After ammo is finally depleted and theatergoers have been soaked, we make our way farther down the railroad tracks and over a discarded cement rock piling to watch more pirate performances.

After an idyllic stop at a cheese farm near Bolinas, we move on to the playground of a Montessori school somewhere on the water. Dark windows and alcohol have disoriented the crowd, and there are rumblings that we might be on

the way to some Our tax dollars at work: One of these babies would

murderous commune. We look to the right to see the maximum-security San Quentin State **Prison** beaming like a space station across the way. Oh, that's where we are ... As a comedy troupe does some fake news about President Clinton being a good prison lover, someone in one of the houses on the hill above drives down and honks. "An 80-year-old woman just said, 'Motherfucker, how dare you' to me for standing in the street," one Popcorngoer says as we board the bus. "I think my evening is complete."

Sunday under blue skies, Fisherman's Wharf is abuzz with Fleet Week's military brand of touristic chaos. On the pier, near an impossible line to see the **U.S.S.** Boxer, a smiling, toothless homeless man carries a permanentmarker-scrawl-on-cardboard sign of the times: "Spare Change w.connm [sic].

Over the bay, propeller planes spin and swoop and leave smoke trails in the air as seemingly every pretty shiny motorcycle in a 100-mile radius of the city rumbles by. Then a solo F/A-18 Hornet threatens to break the sound barrier as it darts in and out of fog banks like a shark around coral reefs. "Yay, war!" my companion exclaims encouragingly after every afterburnerquake to Italian Heritage Parade watchers and shuffle-footed tourists, who shoot back irony-free glares. We walk to the end of a pier, surrounded by "real" boats and bay cruisers whose prices have miraculously doubled today, and look up.

An Extra 300 spins recklessly, performing breathtaking dives (called "hammerheads," I'm told) and sideways flights and end-over-end flips with the engine cut off. As we wait for the Blue Angels to appear, a former Civil Air Patrol member who fancies himself the Howard Cosell of air shows gives us the lowdown: The Blue Angels time their routines to classical music and sometimes sing along. They communicate constantly via radio, and they can be eavesdropped on. They don't wear g suits because g suits would expand, and the Angels couldn't steer in their tight cockpits. The g forces they endure would make regular people and even trained athletes pass out, so they exercise eight hours a day. And if they don't go to the bathroom before they fly, they shit themselves.

After an appropriately long pause, the Blue Angels thunder above in diamond formation and sprawl and flip

and threaten to crash but, of course, don't. It is impressive. My companion, who has just previously suggested that the artists and bands in San Francisco trade the military a spectacular USO-type show for one of those planes to buy a building with, emits some Homer Simpson-ish groans: "Mmm ... formationnn ... precisionnn ... powertrr ..."

After the art of war has been properly glorified and all the planes have landed, we stroll by the Alioto-Lazio Fish Company, a three-

generations-deep entrepreneurship that's now being threatened with "development." "Preserve fish at the wharf!" the flyer above their petition says. Oh, no, them too ...? Observing the Dungeness crabs swimming helplessly in the tanks, breathing in the rank and salty old-fish smell, and looking at photographs of generations of fishermen and -women on the walls, I sardonically echo the sentiment a dance protest-watching bystander muttered on Wednesday at City Hall: "Man, I'm gonna *miss* these people." 💠

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-SF Chronicle



A room for music

peak of musical rooms and you will eventually end up in the room that begins Ralph Ellison's novel *Invisible Man*. The protagonist has one phonograph in the "hole in the basement" where he lives, but he plans to have five. Though the room is overglowing with light — it's lit by 1,369 bulbs charged by stolen electric-company power — it is sonically impoverished. "There is an acoustical deadness in my hole," he admits, "and when I have music I want to feel its vibration, not only with my eyes but with my whole body. I'd like to hear five recordings of Louis Armstrong playing and singing 'What Did I Do to Be so Black and Blue' - all at the same time.'

Literature boasts of many such rooms (Gregor Samsa's silent insect bedroom shut off from his sister's human violin, Bucky Wunderlick's Great Jones Street apartment that doubles as an ambient-noise chamber), rooms where space and sound come together to tell us volumes about how we live and how we inhabit the worlds we wake up in. They are rooms that remind us that our everyday sensory experience of ourselves — of our limits, our possibilities, our crimes — is shaped by the audio architecture that is imposed on us or, as in the case of Ellison's narrator, that we create for ourselves.

In a new collection dedicated to this idea and edited by Brandon LaBelle and Steve Roden, Site of Sound: Of Architecture and the Ear (Errant Bodies), German sound artist Rolf Julius campaigns for rooms quite unlike Ellison's dream of an Armstrong-blasted blues hole, rooms he dubs "rooms of stillness" that are simple and empty and cultivate rest, quiet, and calm. His own installation piece, "Chamber Music No. 1," took a small white room and inserted two white rectangular columns wired with loudspeakers. There was a chair in the middle where the listener could sit — back turned to the speakers, eyes turned to the river and the bridge out the window.

I don't have much experience with rooms of stillness. My rooms are cluttered and crowded, clogged with reminders of things unread (newspapers, books, magazines) and things unheard (CDs, cassettes, vinyl). Their presence makes drift and serenity nearly impossible — there is always a distraction and never a com-

Over the past few months I have tried to make the rooms in my house more hospitable to the suspension of manic activity by emptying them of unnecessary objects and keeping them ordered and more open. I even reorganized one entire room lit by two large windows so that it contained only a gray couch and a white rug. The room is now still and calm, but I have yet to spend any time there (and in the past few weeks two bookshelves and a wall of records have managed to find

The impossible utopia of the still room hit composer Harold Budd in Florence when he peered into the Museo Marino Marini and found it empty and without light, rooms once meant for the interaction of visitors and the display of treasured medieval objects now haunted by their absence, nothing but stairs, alcoves, and windows. In response (and with extra inspiration from a Tony Bevan painting), he has created The Room (Atlantic), an album of 13 different sound rooms, each with its own audio blueprint for imaginary spatial construction.

But because these are studio compositions for the ear and not actual rooms filled with sound, Budd makes the listener think about the architecture of sound itself — not so much about how sound changes a room or structures it (how Armstrong gives life to the deadness of Ellison's invisible hole) but about how sound conjures its own spaces and habitats. The titles of the pieces are meant to guide us — "The room of ancillary dreams," "The room of accidental geometry," 'The room of forgotten children," "The candied room" — and to some extent they do, forcing us to take what we hear and interpret it in light of the given frame (exactly what is it about these piano lines that suggests abandoned kids?). But mostly they take on lives of their own: some are full and dense, others ominous and possessive, some glisten with drops of light, others with clouds of grace, others with solitude and doom. All of them feel warm and all emerge slowly, note

I've been playing The Room in the main room of my house, and the music indeed takes me somewhere else, to other rooms in which I am not sitting, rooms that don't have piles of unpaid bills or tabletops covered in scribbled notes, moldy coffee cups, and too many remote controls. But rather than actual rooms, Budd's music takes you to emotional rooms or psychic rooms, and allows you to feel, in the space of four or five minutes, a new way of being in a space you've never been in before. Which is, after all, what Armstrong was doing for Ellison's narrator — filling his room with a music that, by changing the space, ended up changing the person living in invisibility within its well-lit confines as well. .

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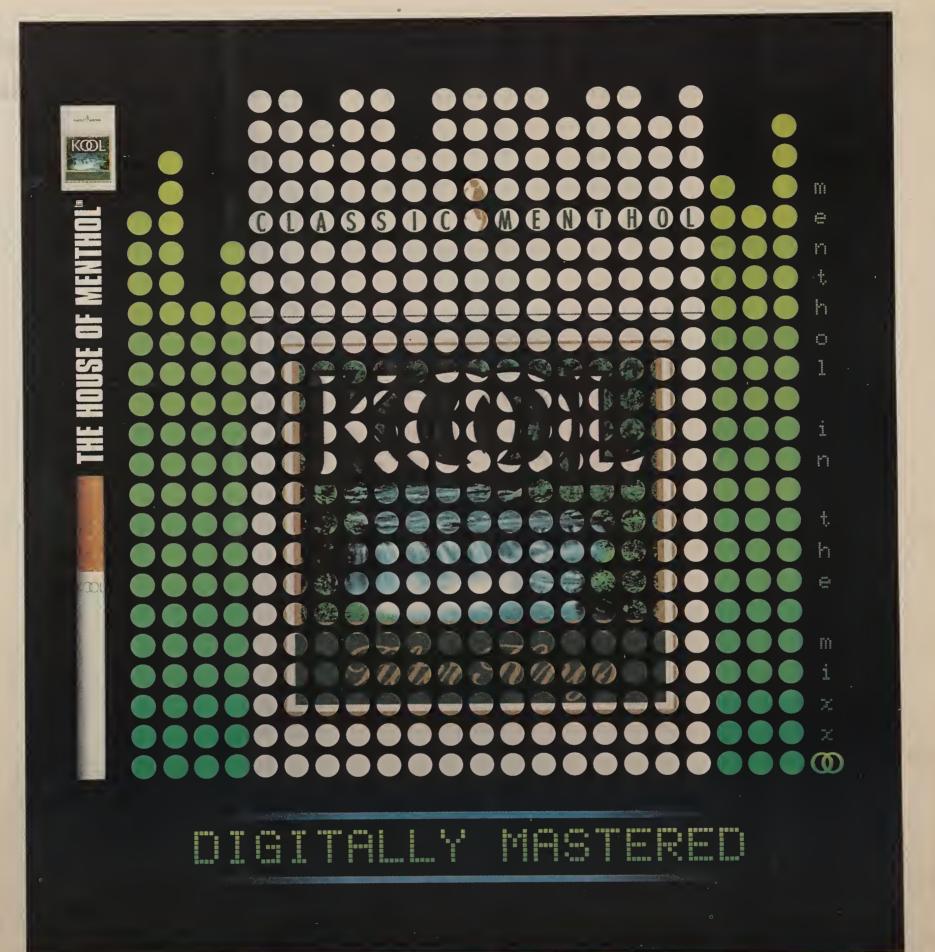
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Not without a fight: Dance Mission's Krissy Keefer says that if you love San Francisco, "you'll vote yes on Proposition L."

Believe it

Artist-activist Krissy Keefer knows what she's talking about and means what she says. Period. By Amanda Nowinski

ou already know the score. Dance Mission, the dance school on the corner of 24th Street and Mission, will be evicted this January after almost 30 years of business. The school, which services an average of 1,000 students a month, is one of the few remaining dance schools in the city. In the past year the city has lost Brady Street, Mercy Sidbury Dancers, and Dancer's Group. Now the city is facing the possible loss of, well, just about everyone else who can't afford rent hikes when their leases expire: LINES Contemporary Ballet, 848 Community Space, Khadra International Dance Theatre, and the D. Slater Dance Theater.

Krissy Keefer is the woman behind Dance Mission — and if there's a wrong person to evict, the woman who founded a company known as the Dance Brigade is that person. Keefer, who became the artistic director of Dance Mission after Brady Street closed last May, has worked as choreographer since 1975, when she formed the Wallflower Order Dance company. After two evictions in one year, and the near dissolution of the dance community, Keefer's got plenty of material to fuel her fight. Last Wednesday, as artists demonstrated on the steps of City Hall, Keefer addressed the 300-some people assembled: "If you love San Francisco, you

will vote yes on Proposition L. We are not indentured servants. We have rights. And we're going to fight." We believe her.

Bay Guardian: Yesterday's protest at City Hall made a statement to landlords and redevelopers. Andrew Bebe of Big Step.com, in particular, was called out several times for the eviction of nonprofits in the Bayview building on Mission.

Krissy Keefer: It's a very vulnerable climate for the landlords and us. But the message is: we're not moving out without a fight. The movement is very connected at this point, we know who each other are, we care about each other's spaces, and we're very politicized and not isolated anymore. So people are going to stand up for each other so they don't have to leave their spaces. And the only reason I was able to get [a temporary stay of the original eviction notice] was that I threatened to do a demonstration out front, and they didn't want that kind of at-

BG: What are your thoughts on the San Francisco Space for the Arts Study that the mayor revealed at the Oct. 3 press conference? Is this just city- and corporate-funded paperwork on something we already knew about?

KK: The study is incomplete. They did not interview any of the artists face-to-face who are dealing with eviction, so they didn't get the real

story with what is going on. The people that they interviewed actually don't live in this town; they are consultants of other firms that aren't even in this town. It's very typical of the way people in power think. They don't ask people in the trenches to come up with solutions; they always want to have the discussion with somebody else. Although the study attempted to give information, it was a form they submitted to people; there was no creative dialogue or approach. It's good to have information in writing, but it doesn't provide us with anything we didn't already know.

BG: There is a bit of moralizing in it too, such as: "The most important finding of this study is that there is no single solution ... and the fragmented way of operating that has worked in the past will fall utterly under the pressures exerted by the current circumstances. All sectors, institutions, and individuals who care about the arts must work together on multiple fronts to secure a future for the arts, which we all love, in San Francisco, the city we all love." Huh? What's that all about?

KK: None of them have ever asked us what we think, nor have they asked us to sit down at the table with them. We have gone to them, and they don't return our phone calls. The people in power, the people that get paid to consult, the people sitting in bureaucratic seats to make and shake money

have got to take the needs and intelligence of the people doing the work seriously. We go to them; they don't

People who work around the arts but are not working artists have a very different relationship [to the arts than artists themselves do] - they are actually paid, so they don't really get what we're doing here. We've been an underfunded community since the founding of the United States. Artists have never been looked upon as workers. So they dismiss us as rabblerousers. They dismiss the spaces we work in as fringe and poor because they're not here, they're not doing it, and they're not part of it. I am incensed dealing with people who make \$100,000 a year telling me how to run my business when they have never done anything like this in their lives.

BG: Some local critics say protesting is just a silly way to get attention.

KK: Getting attention is an OK thing. That's what every disenfranchised group does. There's a big rally happening about the fires in Hunters Point — well, I wouldn't know that was happening if they hadn't rallied. The city isn't going to highlight a fire that they won't put out. You have to draw attention to your cause.

Protesting is what's been keeping Mumia Abu Jamal alive. Protesting ended the Vietnam War, protesting called attention to the war in El Salvador. Protesting is what got the AIDS crisis on the agenda. And this movement in S.F. is successful because there are a lot of people protesting. I have no doubt about that.

BG: My generation seems to be divided on the protest idea - something that really came to light during the Downtown Rehearsal evictions.

KK: I think your generation is all over the map. Some are real activists, and it's so heartening to see. Your generation was at the WTO, your generation is awesome. You know what I would say about the musicians? White males. Most of the people at the Downtown Rehearsal were white men, because that's who generally runs the music scene. That's where the division really comes from: white males are not the leaders in the revolution, and that's all there is to it.

BG: It's true that three women you, Joan Holden, and Debra Walker - have been the loudest voices in this movement.

KK: We are activists, and we're not lying down as we get older. We've actually gotten stronger, more articulate, and more insightful about what's happening, and that's exciting. We're at the age where they tell women to shut up and sit down. Not only are we not shutting up, we're going to be more in their face.

BG: Now that there are no government-funded after-school arts programs in San Francisco public schools, inexpensive dance schools like Dance Mission are even more essential.

KK: That's another thing that was heartbreaking: all the studios that are closing down are the only ones that

teach kids. The only other place that teaches kids is the San Francisco Ballet. But they don't let you take classes there unless you meet a certain height and weight requirement, which is a completely misogynist program. My daughter, who is eight years old, is a brilliant dancer [and] got denied entrance into the ballet based on height and weight.

BG: Throughout the Downtown Rehearsal struggle, Sup. Gavin Newsom warned that acting up is a good way to scare away the rich investors.

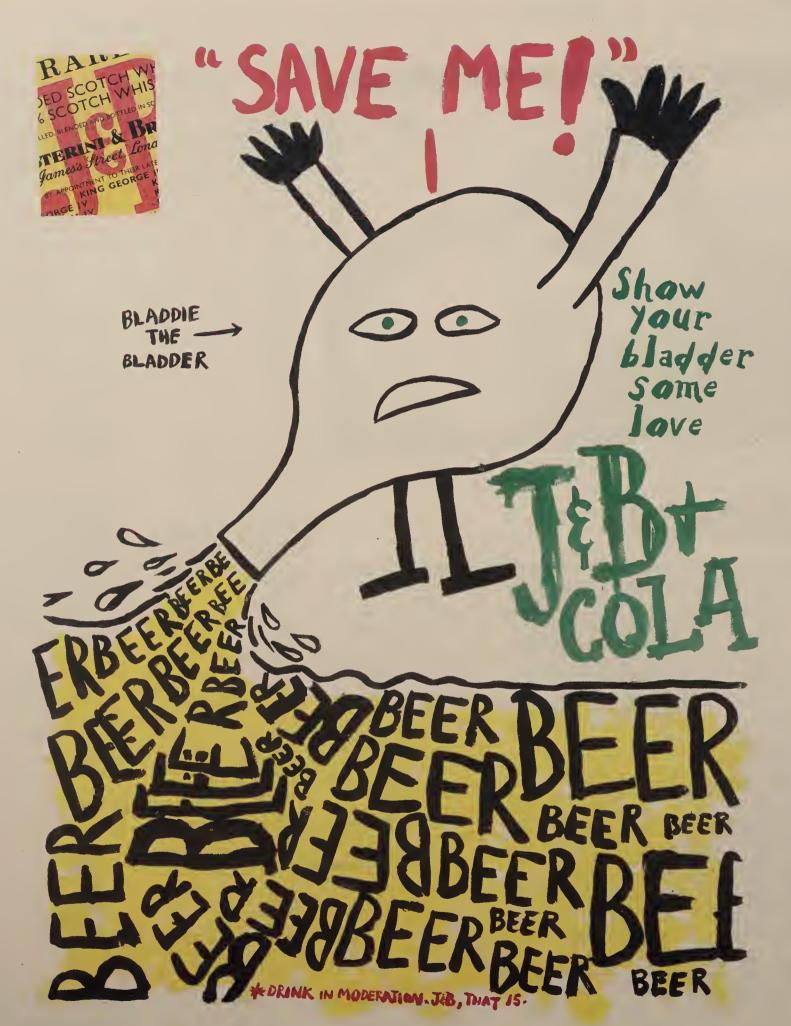
KK: Oh, that's a bunch of bullshit, because the rich have never given away money anyway. That's why they're rich. Money for the progressive arts has always come from the middle- and working-class people. The rich only give money to get a social position in the opera or the ballet. They don't socialize with us. It's not that they're intimidated — they don't even have to meet us to write a check. It's not about that. It's about what it does for their social aspirations and social clout.

BG: There's a lot of talk about joining the dot-coms with nonprofits and artists to create a philanthropic base.

KK: If the dot-com community comes together, and people have the passion in the dot-com community, they should organize and create a philanthropic base out of that community and then seek out the leadership of the arts and nonprofit community, and then make their resources available. But I think that if an individual is trying to go find a dot-commer with a heart of gold that is unreasonable. That is not the job of the artist to find the dot-commers and organize; that's the dotcommers' responsibility. That's the problem with the rich: they need to organize themselves into giving money away after they've accumulated it from the working and the poor people. Then they don't do it, and it's always put back on us to change the minds of those who are confiscating and hoarding resources. ❖

Dance Mission benefit. Robin Taylor and her band Carnelian perform Sat/14, 8 p.m., Dance Mission Theatre, 3316 24th St., S.F. \$15-\$75 suggested donation. Call (415) 924-3325 for reservations.





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Diva-lution

Italy's silent film stars suffer, preen, and eat up the screen. By Dennis Harvey

lim's first two decades were monopolized by one nationality, and its deep-pockets daddy wasn't Uncle Sam. The French industry grew so quickly that at one early point the Pathé company distributed twice as many titles in the States as all our own producers combined. The Italians, attentive to their neighbors' new cash cow, wasted little time catching up. Italy staked out cinema's potential for vast, bigger-is-better spectacle as its signature terrain early on, before even D.W. Griffith - re-creating the Roman Empire in both the representational and the mercantile sense. So it seemed almost preordained to pioneer worship of that new pagan idol, the Movie Star. Opera's cultural supremacy had already long fostered fervent prima donna cults, which spilled over to nonsinging theater celebrities such as the world-famed tragedienne Eleanora Duse. Though Duse herself resisted "crossing over" (after making a first-and-last film in 1916, she shrugged, "I'm too old for it. lsn't it a pity"), most Italian stage divas saw little harm in expanding their fan base to invisible millions.

While their U.S. counterparts felt that cinema would taint their status as artists, Italy's theatrical divas had no such qualms, and they were aggressively lured onto the screen from day one. Wrist-flicking aside the era's already entrenched toga-clad musclemen, they became a dominant (at least in Europe) genre unto themselves from 1913 to 1920, the years of the diva film's heyday.

Now largely forgotten, this chapter in movie history gets reopened in the New PFA Theater's "Divas: The Divine Women of Italian Silent Cinema," a two-week series of features restored by the Cineteca del Comune of Bologna. (The San Francisco Film Society presents its own briefer sampling at the Castro Oct. 19.) The 12 dramas (plus two latter-day documentaries) to be shown unlock a world entirely subsumed in feminine emotions - ones both antique and protomodern, informed yet less straitjacketed by traditional gender morality than contemporaneous American films. Hailing from the country that gave you the Madonna/ whore concept and that wouldn't begrudge women the vote until after World War II, these artifacts are often surprisingly sophisticated in their view of society's female ideal in evolutionary midshift.

What's perhaps most remote about them is their narrow definition of "society" itself. These movies inhabit a self-contained universe that would soon exist only in Ruritanian fantasy

- their almost invariably titled, aristocratic protagonists live in virtual palaces, travel by horse-drawn carriage to personal boxes at (what else but) l'opera, dine in public salons where the decorative fern fronds sway in sync with each lady's featherplumed hat.

The 1910s saw both the glamorous apex and the inglorious end of European nobility. Just as technology helped rouse the working masses, it also lulled them with pipe dreams of lifestyles otherwise beyond reach, if not beyond gloating reproach. Fin de siècle trends pushed romanticism to decadent new extremes of material and mystic sensuality. Nietzsche, Wagner, Proust, the sculptor Rodin, the playwright Maeterlinck, the painter Klimt, and the symbolist poets, et al, had shaped an aesthetic that held feeling as Art's highest goal. The engulfing intensity of vicariously shared pleasures and agonies rendered moral lessons and narrative design mere vehicles for the swooning emotions they could evoke.

Though at decade's start the closeup was not yet standard procedure theater-weaned audiences and filmmakers would slowly grow less rigid about seeing "the whole stage picture' — the Italian diva quickly recognized a vacuum that only her personalityplus could fill. 1913's (now lost) Ma L'amor mio non muore! launched the diva-film cycle in earnest, as well as its first icon: Lyda Borelli, a stage actor whose cameo-like profile was more than matched hy a gestural lexicon refined to the point of languorous choreography. Its great success swept her and other divas into countless parlor melodramas in which they bloomed, then wilted (or were cut), like hothouse flowers.

Though their fetishistic grand gestures and occasional facial contortions could be "theatrical" indeed, the divas were also more subtly expressive of more mixed emotions than their American counterparts — as befitted characters far more complex than those played by U.S. superstars Mary Pickford (the playful innocent) or Theda Bara (the erotically destructive vamp). Sometimes a diva is cruelly abused, sometimes she ruins herself, but her torments are always our own, the point of view never distanced by her designation as mere villainess or victim. (The true shady ladies are usually jealous rivals hovering in the background, where they plot the heroine's disgrace.)

In 1917's Malombra Borelli plays a shallow young woman visiting her crusty uncle's castle. There she falls under its gloomy spell even before discovering hidden letters from his late, hounded-to-death wife; in a What Lies Beneath-style scenario, she assumes the dead woman's identity to exact a murderous revenge on the living. Is this a case of supernatural possession or just an inner Drama Queen run amok? Whatever - the important thing is giving Borelli enough escalating mad scenes to make a coloratura sick with envy. In Rapsodia satanica, released the same year, she takes another first-class ride to crazy town as Alba, an old lady trading her soul to horned Beelzebub himself (who's robed in what looks like a giant Hefty bag) for restored youth. Flouncing about like Isadora Duncan amid the al fresco revelries of an eternal springtime, she heedlessly body-rocks two brothers into rivalrous lust, leading to one man's suicide. In the subsequent hotpink tint of remorse, Alma's looks fade Dorian Gray-style, with Mr. Devil ready to drag her sagging flesh south.

Other divas suffer more unjustly. But suffer they do, albeit within the same lavish milieu. The aptly titled Sangue bleu (a.k.a. Blue blood), from 1914, finds Francesca Bertini — the most famous diva internationally, her iconic import acknowledged by much later guest turns in films by latter-day aristophiles Visconti and Bertolucci — a very model of good breeding under pressure. Her Mira, "the Princess of Monte Cabello," endures mutual marital ennui until the prince files for divorce. She gets custody of their only child but loses it when a resentful countess orchestrates her tainting by scandal. Forced to take up with an actor (quel debasement!) who quickly gambles away her fortune, Mira faces the ultimate horror when he blackmails her into a public stage appearance. In an ultimate union of High Emotion and Art, Mira walks to the stage as if to firing squad - only this "Dance of Death" won't be her own, cuz mama's got a gun.

Likewise, late-era diva Maria Jacobini in the 1926 German-made Der Bastard is also bizarrely wronged by wanton men and evil showbiz: seduced, abandoned, then banished from her aristocratic family, Maria raises her beloved child alone, only to have the little prince stolen by Chinese acrobats during a luxury-liner disaster (!). Delicate-featured Sovana Gallone, a Polish émigré to Italy (where "Slavic eyes" were then synonymous with female allure), cuts a less patrician figure in 1919's Maman



Madonna or whore? Lyda Borelli and the other women of Italian silent film are by turns victim and villainess.

Poupée. Dubbed his "mommy doll" by a not-so-charmed-anymore husband, Susetta is a mother to children but also a child herself, endlessly staging elaborate games, pageants, and puppet shows — even emerging from a giant gift box as a living "marionette." When Mr. Doll finds a real woman to canoodle with, Susetta gets a little pazza. Well, very crazy, in fact, plunging a knife into her rival's neck. The nuclear family endures, but playtime will never be the same again.

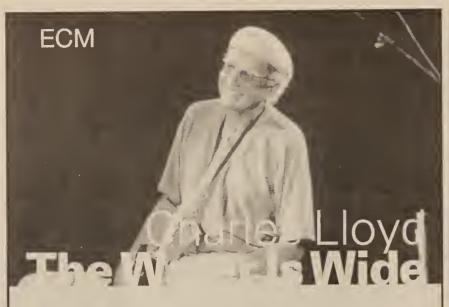
Though generally more truly cinematic than other countries' films of the era — they often cast the pensive heroines in evocative silhouette or use outdoor landscape to reflect internal moods — the diva films are novelettish and formulaic. Their real poetry comes from the divas themselves: their swanning movements, porcelain necks bared in billowing dresses, eyes, faces, whole bodies communicating every flickering thought. It wasn't just the ticket-buying masses who bought into this rarefied image; after playing innumerable fictive countesses, Bertini and several other divas become real ones in married retirement.

The 1920s flapper, more brashly independent and "modern," slammed the door shut on Italian diva-dom, as did the post-World War I U.S. hammerlock on world film trade. Not unimpressed, Hollywood bought its own "exotic" Continental sirens, such as Pola Negri (Berlini declined a bigbucks offer from Fox), or created them from scratch. Corn-fed Gloria Swanson became a star in deluxe melodramas by prebiblical Cecil B. DeMille, ones very much indebted to the diva model. Italian cinema itself would wane through the fascist era, revive with '40s neorealism - a gritty new world where aristocrats were as obsolete as dinosaurs — and finally spring a new goddess generation in the much-less-marbled statuary form of Sophia Loren, Silvana Mangano, Gina Lollabrigida, et al. If the diva was a Madonna at war with her inner whore, for her iconic successors it was a no-contest surrender. *

'Divas: The Divine Women of the Italian Silent Cinema.' Oct. 15-29, New PFA Theater, 2575 Bancroft Way, Berk. (510) 642-5249.

Sun/15: Diva dolorosa, 5:30; Tigre reale, 7:05. Fri/20: Sangue bleu, 7:30; The Last Diva: Francesca Bertini, 9:15. Sun/22: Der Bastard, 5:30; Scampolo, 7:20. Fri/27: Fior di male, 7:30; Assunta Spina, 9:10. Sat/28: "Divas: Passion and Defiance," a roundtable discussion, 4; Rapsodia satanica, 7; La storia di una donna, 8:15. Sun/29: Malombra, 5:30; Maman Poupée, 7:40.

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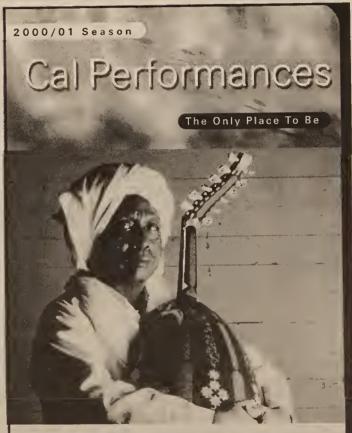
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Kid B

Michael Ondaatje's Billy the Kid revisits the Old West. By Brad Rosenstein

y back before the Marlboro Man had died of lung cancer and white men's apologies were entrusted to the likes of Kevin Costner, the cowboy was still a fairly reputable role model for young boys. For a kid like me, equipped with a five-gallon hat and a six-shooter cap gun, the West offered unambiguous paragons of good guys and bad guys - and even the bad guys weren't so bad. All that had changed, of course, by the time Marlon Brando sent Sasheen Littlefeather to turn down his Oscar, but distinguishing legend from fact in the Old West was problematic long before the O.K. Corral.

So it's not surprising that Michael Ondaatje's first novel, The Collected Works of Billy the Kid, which appeared in 1970, cut deep into the psyche of one of the West's greatest legends. As if to acknowledge that old forms couldn't capture whatever truths still lurked around the American frontier, Ondaatje crafted not a linear narrative but a series of prose poems inspired by tall tales, newspaper stories, eyewitness testimonies, and photographs. His rich, complex collage illuminates not just Billy, but the Old West mythos itself.

In this stage adaptation, presented by Kaliyuga Arts and the Marsh, Ondaatie's magnificent, hypnotic language cuts to the heart of his characters in oblique and thrilling ways, refusing to view his subjects through anything other than a human lens. What emerges most strongly is a consciousness of the body, of the Old West understood through flesh. We experience firsthand the desert wind, the stench of animals, what it feels like to pick bullets out of your lover's arm or be mystically ravaged by the sun. The writing is a remarkable act of imaginative empathy, and this production nearly pulls it off.

You can practically feel the splinters on John Sowle's rough-hewn set, a skillfully abstracted tackhouse/saloon. Director Steven Patterson utilizes the gymlike space, Upstairs at the Marsh, to create an enveloping environment, complete with gun battles raging down the aisles, without ever descending to gimmickry. Patterson knows what he's after - poetry given dramatic bite as lived, communal testimony — but many in the ninemember ensemble don't quite have the chops to reach it, most notably Michael McAllister in the lead.

McAllister's got the right boyish look for Billy, but he struggles to make Ondaatje's lyricism work in the mouth of a killer. The echoey performance space doesn't forgive less-than-

perfect diction, a hazard to which a frustrating percentage of the cast and their words falls victim. Some notable exceptions are Lawrence Motta, sharp as a tack as the ruthless Pat Garrett, Marin Van Young as a flirtatious Sallie Chisum, and Paul Gerrior, who acquits himself admirably in a tour-deforce monologue.

ny is just now making its first U.S. tour. Uttar-Priyadarshi, which bowed locally at Cal Performances last weekend, is a concise fable inspired by the ancient Indian emperor Ashoka, who turned away from his success as a warrior to embrace a Buddhist ethic of peace and compassion.

That's no glib morality lesson in today's strife-torn Manipur. But what comes through most clearly to a U.S. audience is the astonishing procession of images and sounds crafted by Thiyam — generally acclaimed as one of the world's great directors - who also contributed the design and music. Although their work is rooted in traditional performance styles, Thiyam and his 30-



Charming Billy: Michael McAllister attempts to reincarnate the Kid in the stage version of Michael Ondaatje's The Collected Works of Billy the Kid.

The show is tantalizingly close to casting the spell it means to cast, and it ranks as another ambitious, intelligent offering from Kaliyuga Arts. Much of their work finds a strange elegiac fire in the past, and this clearsighted look at the Old West is no exception. The last photograph in Ondaatje's book is a faded snapshot of a little boy, presumably the author, proudly decked out in Billy the Kid regalia, and the peculiar innocence and loss summed up in that image is often captured in this production.

'Uttar-Priyadarshi'

It's been nearly 25 years since Ratan Thiyam founded Chorus Repertory Theatre in his native Manipur, but this world-renowned Indian compamember company have crafted their own unique aesthetic combining acting, singing, dancing, and martial

You don't have to understand a word of Manipuri to be affected by such striking images as a victorious army marching on elephants or a ruler enveloped in a whirlpool of blood - all achieved through the simplest of means. The show occasionally flirts with orientalist kitsch, but acoustically and visually this is inspired theater, a gift from a company whose visit was long overdue. ❖

'The Collected Works of Billy the Kid.' Through Nov. 4. Thurs.-Sat., 8 p.m., the Marsh, 1062 Valencia, S.F. \$12-\$18. (415) 826-5750.





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Da bard

Rennie Harris makes Shakespeare a b-boy with Rome and Jewels. By Rita Felciano

ennie Harris, artistic director and choreographer of Pure-Movement, started performing with his hip-hop group, the Scanner Boys, at 14. In the last few years, the Philadelphia native has taken hip-hop into the theater, most prominently with such pieces as March of the Antmen and the autobiographical Endangered Species. His first full-length work, Rome and Jewels, will play at Theater Artaud through Oct. 21. Talking recently in Philadelphia during that city's Fringe Festival about his next project, Facing Mecca, Harris explained that Mecca will integrate hip-hop with indigenous vocabularies of Latino, African, and Japanese cultures, in order to explore "where Rome left off when he went into a spiritual place."

Bay Guardian: A friend of mine who has seen Rome and Jewels said it was very dark in tone.

Rennie Harris: My experience has always been that there [is] never a good ending to a story; it is what it is, and I've got to accept that. Growing up, people got killed and shot at all the time. I have walked past a person and said, "Hey, how you doin'?" and like a block later I hear gun shots it's the person I just talked to who got shot. So life from that perspective is about existence, being in the moment. Not projecting into the future, because the future is not tangible. And not projecting into the past, because that's a memory.

BG: But why choose Romeo and **Juliet?**

RH: The idea started with West Side Story. I was 14 the first time I saw it. I thought it would be much better with hip-hop dancing, even though the dancing was incredible. That was the first time I had seen modern dance or ballet.

BG: You have lived with this idea for some time.

RH: Yeah, I have. About three years ago I realized it [would be] even funkier to play with both Romeo and Juliet and West Side Story. I wanted [the piece] to have the feel of Baz Luhrmann's adaptation of Romeo and Juliet — futuristic and contemporary. The title is a play on hip-hop culture's obsession with name brands and material goods and status.

BG: Did you study Shakespeare's text before you started?

RH: Naw, I refused to read it myself. One of the dancers reads Shakespeare all the time, but I had no idea he did. Originally, we weren't going to use text, [but] one day he went off into a whole improvisation of Rome as a homeboy. We died laughing, but a light went off in my head. I knew what I wanted to say, and I used that with [the dancers'] own poetry, because most of them are poets. So we

are going to have Elizabethan English, hip-hop poetry, and dialogue.

BG: When we talked last year, you said the challenge was to see the story from Jewels's point of view.

RH: Well, I am still trying to see it from Jewels's perspective. I think we are going to experiment with still more of a voice for her. I've added some text for her. At this point I think she comes through clear. Also, it turns out the story is not about Romeo and Iuliet. It's about Rome. It's all about his quest, his love for life, and his journey. There is a balcony scene, but he is talking to her through the window. You never see her. There is no physical Jewels, but she's there.

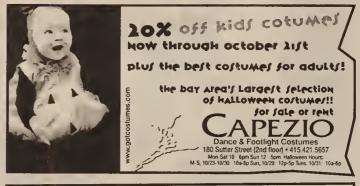
BG: You mean she is a projection? RH: She could be. But she could also be you, she could be anyone in the audience. In one way I was playing with the way men conjure up women, the way they want [women] to be. It's borderline sexist. The way we are as men.

BG: Your company is made up of very individualistic dancers. How did you get them to work together?

RH: It was mainly a matter of time. When I first got them together for this project, they didn't understand what I was doing, and it was hard for them. Even though our work is choreographed work, it is also free. This is the first time they had to not just

Continued on page 65







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dance

B-boy

From page 63

shine as individuals, but to be characters. That was hardest especially for the b-boys, because that's definitely a

BG: Can we talk about hip-hop's global popularity?

RH: I think movement follows the music. Music defines people's expression. Then you get a rebellion factor: l am going against the grain, against the government, which is the Big Brother watching you all the time. And the fact that hip-hop has its own language. Sometimes when I listen to the radio, there is this guy totally cursing and demeaning women, but [some] people don't know what he is saying. Young people love that.

In 1982 when [hip-hop] hit overseas, it was about revolution. It was about them wanting to have that same voice. I was in Africa, and there was this guy, in Ghana I think, and he said to me, "Tell the black people in America that Africa is waiting for them to save [us], because when the black man in America says something, the world listens." That was so deep, and that's the power of the American — that is black culture. And yet we don't own anything, we are invisible; that's the sick part of it. I mean, this is Philly. This is my home, but I don't feel like I have a place, if you know what I mean. I feel like I am in limbo. Black culture owns nothing. We create it, and we always put it out, and then someone else takes it.

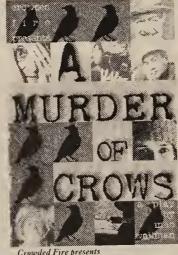
BG: Why do you think this still happens? Is it racism, lack of numbers, economics?

RH: That coupled with innate racism, which is kinda internalized. This feeling that no one owns anything anyway. It's great when you can create something else, but they take it, and then they don't remember who made it. If you lose the history, you lose a culture in a way, because you don't know your people and who did what.

BG: A few nights ago Megan Bridge performed Beautiful Human Lies, which you choreographed. She is a very traditionally trained modern dancer. What induced you to work with her?

RH: [laughs] You really caught me off guard with this one. But it's a good question. For one thing, she asked me. Also, I'm about to put a piece on the men of Memphis Ballet in February, so I was thinking that this will give me a chance to work on something like the transformation of hip-hop and modern dance. But I also want to challenge my own title. I am a hip-hop dancer, and if I give movement to a modern dancer, does that make it hip-hop choreography? I don't know anything but hip-hop, so what am I: just a choreographer? l want to explore all of that. *

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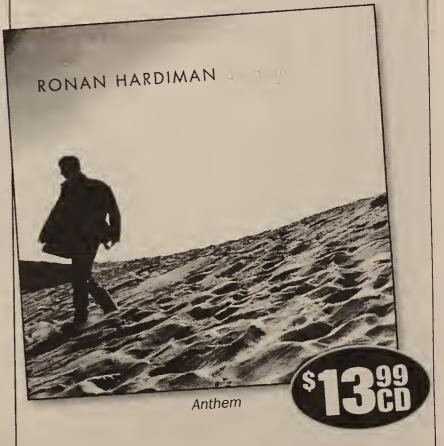
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Niegin-MEGASTORE Her highness departs

DJ Charlotte the Baroness is packing up her funk and moving to England. Bv Amanda Nowinski

ood-bye stories are always sort of corny. You point out the remarkable contributions the person has made to the scene, how the world will be forever touched by his or her greatness, and most important, how terribly sad we are to see the person leave.

This is Charlotte the Baroness's story. I will try to tell it with a minimum of sentimentalism. It won't be easy. Farewell odes normally contain a fair share of hyperbole; it's no lie that the San Francisco dance music scene is losing a damn fine DJ and producer, one of the innovators and certainly one of the funkiest. Since 1990 she's spun hip-hop, house, and funk at clubs and raves all around town, nationwide, and across the ocean. She was one of the first DJs to connect the live jazz scene to dance music clubs when she became the official DJ for the Broun Fellinis in the early '90s. Since then she's put out a handful of house singles and remixes for the likes of Dorado and City of Tribes. And as one of the main Sunburn Recordings DJs, she tours around the globe with the Hardkiss clan and produces a yearly collection of mix CDs for the label appropriately called Electric Manor.

And if you've ever heard the Baroness get the party started, then you've witnessed the funk whiz off her fingertips and zap right on your ass. Dig deep into her core, and you'll find an old guy with fucked-up hair who used to run a barber shop in New Jersey. "George Clinton [of P-Funk] to me is the beginning of music," she once said.

But it isn't like she's playing "Flashlight" and "Atomic Dog" all night; the Mothership is just the first connection. The woman likes soul, all kinds of soul, so you're just as likely to hear her spin Derrick Carter as classic Tribe Called Quest. Still, whenever she's on the decks, the dance floor takes on a nasty, gritty funk vibe. Despite her name, the Baroness is not pristine. And while some DJs pretend they're spinning alone in a small protective bubble, bored with the whole experience, the Baroness takes your ass seriously. She watches intently, registering the booty-shaking levels from her throne. When the Baroness is on, you feel like she's taking care of you.

The latest chapter of Charlotte the Baroness in San Francisco ends in familiar fashion: with an eviction notice.

"When it happens to you, you feel like your world is upside down," she says over a vodka tonic and blaring Celtic music at Spec's, in North Beach. "It scared me because I realized how

vulnerable I was in this city. I was evicted into a housing market I couldn't afford. And at the age of 36, am I supposed to live in a collective household with 15 other people in order to have rent I can afford? I don't

In late November she will emigrate to Nottingham, England, home of Robin Hood and the DIY house production and party collective. What will a girl born on Chicago's South Side do in a town that was first settled in the sixth century as Snottingham, village of the Snots? Exactly what she's done here, except she'll be able to live like a normal adult. "I'm not moving back to San Francisco until I'm a superstar," she says. "That's my reality, because the cost of living here far exceeds my income, despite all the gigs I

Plus, the move to Nottingham with cheaper rents and dance music on prime-time radio — will provide more production opportunities for the Baroness. "I have a chance to play all around Europe and England," she says. "And I can spend more time being a DJ and producer, because despite all the work my booking agent does, I can't match the cost of living here. Plus, Nottingham and the DIY crew have an amazing set of recording devices. There's also a need for female DIs in the U.K. Everyone's always told me, if you want to blow up, go to England."

And it doesn't hurt that the Baroness carries the S.F. tag in her crown. "I'm sure there are great DJs in Salt Lake City, but it doesn't hold the weight of being from S.F.," she says. "That's thanks to Hardkiss and Wicked and the weight of the city. The new appreciation of S.F. house that's going on in England is amazing. Anything from S.F. is like having a bed of roses laid down in your path. Hopefully it will help in getting work, and it also defines a particular vibe, an eclectic, funky style. I'm not about to lose that."

That said, the Baroness has already made her indelible mark on San Francisco. She helped set a standard for what pours onto local dance floors, and when she started DJing back in the day, being a female DJ was still a huge anomaly. I remember being blown away the first time I saw her spin, because at that time a woman behind the decks was almost suspect. In addition to praise, some people would say the most ridiculous things: Is a girl who DJs a dyke? Do girls land gigs because of their tits? Ignorance surrounding female DJs continues today.

What impressed me most about the Baroness was not about gender; it was about her toughness. She'd get up there with the Pirate DJs, Toph One, any man - and play them under the table. She has the confidence to drop the unexpected, to send you deep into the drama of house and then shake things up with some old N.W.A. And she always manages to keep the flow

She's worked to erase the gender inequity by DJing at parties such as Your Sisters House, in '93, and by colaunching Sister, a female-run collective and roaming party. "My vision for Sister was to provide a professional, welldone party and to provide a place for women who are as badass as any man to come up and to do it in a profes-

But aside from Sister, the Baroness doesn't want to focus on her sex. "I'm bored with it," she says. "The grand majority of the interviews I've done in my life as a DI have been from the perspective of a female DJ. If you read all the articles written about me and compare them to one article written about a male DJ, you will find out 10 times more information about the guy than you will about me.'

She nevertheless points out that while more women are entering the DJ realm, few are making tracks. "That's why I think it's very important to keep that dialogue and issue alive," she says. "There aren't enough women in the studios or putting out mix CDs, which is why I deserve 18 times more props than a man."

Not only has the Baroness earned a decade of props, but she also gives them out left and right. She doesn't spin much drum 'n' bass, but she cites that community as one of the most progressive for women DJs such as Sage of Phunckateck and Siren, who is part of the original Sister team. "Although I believe they need to smile more, the drum 'n' bass scene has produced the best damn female DJs in terms of professionalism," she says. "And their style and technique is completely on. They're very self-critical, and I like that because I'm that way too. They bring a respect of the craft to what they're doing and are certainly some of the top-notch DJs of the city."

The Baroness's departure is, in a sense, a sign of a new era for the San Francisco dance music scene. Like she said, the history is complete, the foundation is strong, but the challenge of maintaining its vibrancy in the face of eviction mania makes it complicated. Still, the Baroness isn't over it; she's entering a new phase in the life of a



Standard bearer: DJ Charlotte the Baroness heads to England, leaving behind an indelible mark on San Francisco dance floors.

true Funkadelic freak. "I'm more excited about being a DJ than ever before," she says. "I love making people dance. I'm good at it, and I still find myself challenged by it. I still can't do what Jenö does, have three records on, perfectly matched, and turn my back to the crowd while looking for another record. I can't do that yet. There's much more I want to get out of it, and there are a lot of people that

haven't had the chance to hear me play yet. I'm ready to go out and play for them." 💠

DJ Charlotte the Baroness. Sundays, 11 p.m.-2 a.m., Endup, 401 Sixth St., S.F. Call for price. (415) 357-0827.

For more information go to www.charlottethebaroness.com and www.sunburn.org. Stay tuned for details on Charlotte's good-bye bash.

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Dialogue

When Ninja Tune plays, the world listens. By Michelle Goldberg

hat were they playing at Lulu last night? At the Justice League or Club Six? At Banana Republic or Starbucks? Chances are, something with a loping, blunted hip-hop beat, ambient atmospherics, and jazz flourishes, maybe some scratching and dub fades. You know, that enveloping cooled-down, looped-up trip-pop that's been the soundtrack to a big chunk of urban life for at least the last three years.

Such undulating digital-jazz fusion has become so ubiquitous that it's hard to remember that it was a radical innovation a decade ago, when hiphop and rave culture seemed worlds apart and there wasn't much electronic music being created for the spaces between the dance floor and the chill room. The sound that's now everywhere didn't just fall from the sky, though. It came, in large part, from Ninja Tune. Run by the groundbreaking duo Coldcut, Ninja Tune has put out some of the most infectious, psychedelic future funk ever, from artists líke Funkí Porciní, Amon Tobín, Kíd Koala, Luke Vibert, and many, many

To say that Ninja Tune's influence can be heard in the bland hipster Muzak wafting through Pottery Barn as well as in the mind-warping scratchadelia of the Bay Area's celebrated turntablists isn't an indictment. It's just an observation of how far reaching the little London label's impact has been. After all, Ninja Tune is hardly responsible for all the lame imitators who have tried to bite its magic. Besides, as its fabulous new three-CD box set, Xen Cuts, shows, the label isn't content to rest on its reputation.

Xen Cuts was released to celebrate Ninja Tune's 10th anniversary, and in a decade the label has put out more than enough amazing music — 64 albums and 136 singles — to yield a rich retrospective. Instead, though, Coldcut's Matt Black and Jonathan More have decided to make Xen Cuts as much a statement about where Ninja Tune is going as where it has been, with two discs full of largely new material and only one of old rarities. As the mainstream catches up to stuff they did years ago, they keep moving forward, digging deeper into hip-hop, scratch jazz, and Latinflavored instrumentals.

Black insists that Ninja Tune's ever mutating sounds don't come about as a reaction to mainstream commodification - at least, not entirely "I don't think it is reactive, but there's a reactive element," he says. "You might well be motivated by a desire to strike out at the existing mind-set, but equally you might have a personal experience that's unrelat-

Continued on page 70



Sound founders: Ninja Tune heads of state Coldcut put out music created for the spaces between the dance floor and the chill room.

Short cuts

Jonathan More, one half of Coldcut, talks about the band behind Ninja Tune

Bay Guardian: Where do you see yourself in relation to hip-hop? Do you consider yourself a hip-hop group, or an electronic group?

Jonathan More: Hip-hop is the base. It's the idea of cut-and-paste, really, in hip-hop, and it was an art thing for a while, and a punk thing. Andy Warhol was a cut-and-paste artist; Sniffin' Glue was a cut-and-paste magazine. Coldcut is a cut-and-paste band.

I sort of consider myself a recycler of sound. Do you know what a bag lady is? BG: Yeah, we have bag ladles over

JM: We're the bag ladies of sound. BG: So you see yourself as more of a recombinant ...

JM: Yes, "hip-hop recombinants" is a good expression. We are hip-hop. We're not real hip-hop --- we don't have rappers - but Afrika Bambaataa came to our show once and said we were hip-hop, so that's good enough for me.

BG: You used to work with rappers

back in the day, like Queen Latifah, and you did a remix for Eric B. and Rakim (the classic "Seven Minutes of Madness"). It's interesting how, back in the '80s, you used to work with different MCs, and then you moved away from that. What drew you to move into your own thing, as opposed to working with different vocalists?

JM: I felt, for a while, that the whole vocal hip-hop thing had become a bit of a straitjacket. Now, to be honest, I'm excited again about U.K. hip-hop, and U.S. underground hip-hop.

But I think we needed to find an expression of our own. It would be quite easy to hom in a horde of players and make an album. Matt and I wanted to find our identity first, and find the new, exciting vocal thing that we could get into.

BG: In regards to Ninja Tune, did you expect the label to develop as it has?

JM: I'm really pleased and proud we've managed to get it to the stage it is now. I'm very happy that people are into the shit we're putting out. It was

our dream to do that. We wanted to establish a label of our own that we would be proud to be on as artists. I always think that's such an important thing for artists, to be on a label that they're proud of, feel a part of, and feel supports them.

Our experience, coming through the industry --- going from being on Tommy Boy and being excited to be on a wonderful label like that to being on Arista, and being really embarrassed to be on a shite label like that - kind of formed our attitudes towards Ninja Tune and how we feel about it.

BG: What are some of the different things you've done over the years, in terms of contracts, to keep the label friendly towards artists?

JM: We don't do deals where we have catalog rights in perpetuity, which is quite common with major labels. We pay royalties, which is quite unusual. We ask, before we spend their money, if it's above a certain amount, to make sure if they really want to have fourpage ads. We ask them if they want their music in an advert before putting it in an advert.

We support them. We don't harass them in terms of, "You've got to get your album out now. We've paid this advance, where's the music?" We don't out them under pressure to have hits. We say, "Make a record that we can all be proud of, now and in 10 years' time, and enjoy yourself doing it.

BG: You were pretty frank (in the tell-all liner notes for Xen Cuts) about which artists succeeded and which ones didn't.

JM: We all make mistakes. There's no point in trying to gloss over it really; it's part of the [growth] process. We have been through the dark ages, from time to time, and you do lose your way. But if you're going to take a path that's vaguely uncharted - the scenic route, as it were --- you can quite often get on the wrong foot.

BG: But at the same time, you also mention that you had some business

problems for several years. Other labels aren't able to overcome those types of problems. How were you able to get your house in order?

JM: We've been very careful, and we've cut our cloth accordingly. There's no point in doing a massive campaign and gambling money on artists when it's not relevant to them or their career. Each artist's work is tailored, and the amount of money that we spend on it is relevant to the amount of sales. It's an ongoing, organic process, and we try and cut out waste and inefficiency.

It's not like we won't go under any day ... there's always problems, You can never tell when the wind's going to blow the wrong way. It's a very Zenlike thing to try and eradicate the peaks and troughs of an experience, try to keep a level, and push that level higher, so that you ultimately end up with kind of a blissful, high state of truly orgasmic nature. But we're getting there.

Mosi Reeves





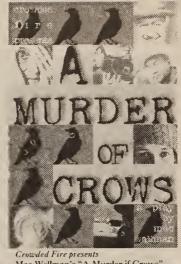
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Ninja Tune

ed to mainstream culture. I very much doubt that jungle came out of people saying, 'Let's do something really different and piss everyone off." Yet he admits that the underground has to keep changing because pop culture now demands novelty at an unprecedented rate. "There are always a number of people who want new fresh stuff," he says. "When a new style of music kicks up, the trendy people who have their psychic

music

antennae up are the early adopters. When the vultures swoop down, those people drop away and start looking for the next thing."

This is an old story, of course, yet the lack of longevity inherent in so much dance music troubles Coldcut enough that they're trying to address it by bringing lyrics back into the mix. "People are trained to remember songs. Songs have a lot of power," Black says. 'They represent the human striving. They're part of culture universally, whereas 909 drum machines aren't quite yet."

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instrumentals.

It's not surprising, then, that many of the set's most intriguing tracks are lyric based. Xen Cuts' best music is largely concentrated on disc one, which showcases the international experimental indie hiphop that increasingly dominates Ninja Tune's roster. After a giddy Ninja Tune medley by

Steinski called "The Xen to One Ratio," the disc continues with the epic, insinuating "Showtime," featuring an ensemble of transatlantic rappers from Mike Ladd's Big Dada imprint backed up by drum 'n' bass accents, spiraling swirls, a gut-churning bass line, and slinky, snakecharming loops. Later, Fort Greene diva Sarah Jones appears with her whip-smart feminist take on Gil Scott-Heron's "The Revolution Will Not Be Televised." The track, which some will recognize from the recent Gilles Peterson compilation, has Jones coolly delivering her poetryslam hit, "Your revolution will not happen between these thighs/The real revolution ain't about booty size/The Versaces you buys or the

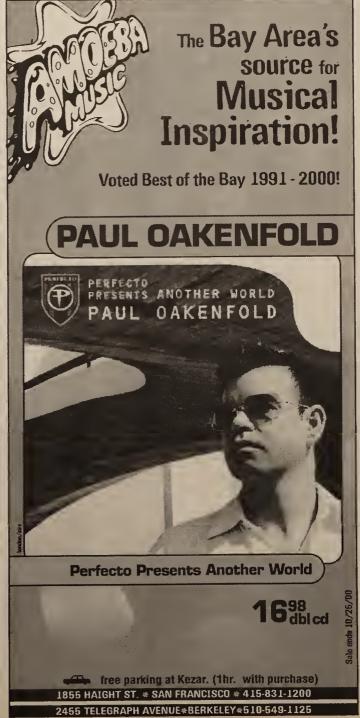
Lexus you drives." Then there's a tough, sultry, funked-up track called "Blue Flames" by MCs from the revered Bay Area hip-hop collective Quannum.

Still, there's plenty of purely instrumental wizardry here as well. Chinese Canadian turntable prodigy Kid Koala delivers the insouciant "Emperors Main Course," which combines a Chinese string melody with buoyant beats, snatches of kung fu dialogue, and subtle but delirious scratching. There's also an addictive hip-hop collage by Coldcut themselves, called

'Give It Up," which is spiced with beatbox loops and a panoply of bombastic bass lines. Taken together, all these tracks represent a hip-hop culture that transcends regionalism, united instead by passion for innovation, incisive intelligence, and rhythmic genius.

Black insists that he and More have never consciously tried to move the label in any particular direction; they iust stand back and let Ninja Tune evolve."We put out the music that the artists on the label make. There was definitely no decision to have a heavier hip-hop influence. That's just the way it comes out," he says. "Hip-hop has always been right at the root of what we're doing. When Coldcut started 13 years ago, we were always inspired by the hiphop scene, by love of breakbeats and other tools of the trade."

But even if Ninja Tune's newest direction isn't part of a master plan, it's in keeping with the dynamic that's animated the label all along. "America is where a lot of the roots lie which inspire us to keep making new music, but without the music's interaction with other cultures it wouldn't have blown up in the same way," Black says. "Techno came from Detroit, but the hungry media whores of London town — including me and my mates - picked up on it and decided it would be the next thing. For whatever reason, it's the dialogue of American energy with a sort of more knowing attitude that gives you the new viruses. London is a bit like Babylon, the great whore. It's greedy, but it works. We're all sucking off that energy." 💠





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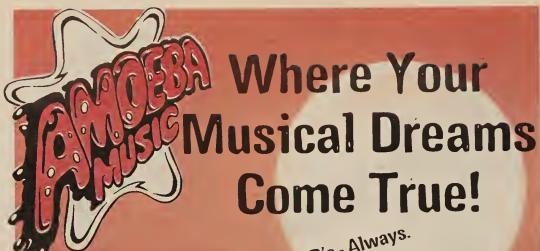


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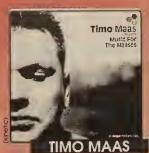
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Hidden charms

erhaps because she's so cute, Björk's role in fusing avant-garde sounds with ardent emotion and narrative force is often overlooked. She's usually referred to with variations on the word "pixie" instead of the equally deserved "genius." Selmasongs, her soundtrack to Lars von Trier's Dancer in the Dark may not change that, but it should. Here, much of the whimsy of Björk's previous work is stripped away. What's left is the white-hot miracle of her voice, lyrics of uncommon pathos, and music that's an exhilarating marriage of musique concrète and shimmering Busby Berkeley fantasy. It demonstrates the bedrock of electronic experimentation — found sound and pastiche — connecting to something far more profound than selfreferential theory and insular cliques.

In Dancer in the Dark Björk plays Selma, a Czech immigrant laboring in an American factory who escapes from her life's burdens - she's going blind, and so is her young son — in dreams of movie musicals. The clanging of machinery is enough to spark one of Selma's reveries, and Björk has beautifully integrated industrial noises into lush melodies on songs like "Cvalda" and "In the Musicals." "Cvalda" begins with sounds of steam bellows and drills. At first it just seems like scene setting, but within a minute the noises have assembled into a

rhythm. Soon Björk's voice, energetic and elated, joins the emerging music with the words "clatter, crash, clack! Racket, bang, thump!" Then she whispers, "It's music! Now dance!" and the whole thing gives way to a dreamy, surreal Hollywood-style showstopper, with an orchestra swooping in over the assembly-line percussion.

The number illustrates Selma's escapism and gift for finding delight in the midst of dreariness. But Björk's wonderful fusion of mechanical sounds and soaring melodies does more than just advance von Trier's narrative. Considered apart from the film, these songs also link electronic music's past to an inspiring vision of its future.

After all, early electronic music was obsessed with finding art in the din of urban life. In his influential 1913 manifesto "The Art of Noises," Italian futurist Luigi Russolo insisted that traditional instruments were inferior to "the crashing down of metal shop blinds. slamming doors, the hubbub and shuffling of crowds, the variety of din from stations, railways, iron foundries, spinning mills." He imagined a day when "every factory will be transformed into an intoxicating orchestra of noises. Pierre Schaeffer, considered a godfather of contemporary cut-and-paste composition, created his famed 1948 "Étude aux chemins de fer" out of railroad sounds. That work, with its vioneering use of tape loops, is undeniably important. But like much that followed, it's also insufferably tedious, requiring hard concentration to find anything resembling music in it.

Biörk, though, shares her character's ear for hidden loveliness, which means she does the work for us, bringing out the beauty in machine noises instead of making us dig for it. As in "Étude aux chemins de fer," "I've Seen It All," Björk's duet with Radiohead's Thom Yorke, begins with sounds like steam trains. They turn into a diree-like beat as Björk sings with a heartbreaking mix of world-weariness and optimism. She's going blind, but she says she's already seen enough in this world. The backand-forth between her and Yorke and the florid film-score melody recall classic musicals, but the disquieting martial beat keeps reminding us that we're not in a Technicolor wonderland.

Björk and Yorke play opposite sides of Selma's consciousness; in a typical passage, Björk asks, "What about China? Have you seen the Great Wall?," to which Yorke replies resignedly, "All walls are great if the roof doesn't fall." The song's inexorable electronic thump suggests a gray reality that can't be escaped, while swelling strings signal the balm (or narcotic) of pop culture daydreams. Is the song a triumph of optimism or a tragedy of disillusion? Either way, Björk's almost alone in making machine music that asks such searching, human questions. 💠

sound

by tony green

The timbral world

Now-ass that I am, it took me 30 years to realize why I always loved limi Hendrix's music. Then again, the Big Answers don't come to you via Western Union. They show up when they want, way after the fact. But no matter when your Big Answer appears, it's always right on time.

I remember playing around with a keyboard workstation in a music storé and tripping off customers' reactions as I switched through the various sound patches. If I played a C-7 chord with an organ sound, all the gospel heads would turn. If I played the same chord through a mandolin sound, the folkies would smile. And so on and so on.

I chalked that up to something a friend of mine called "associative listening," whereby the value of musical information is determined by its association with memories, events, images, or people. We have to live with the difficulty of separating music actual music - from those memories, events, images, and people.

Which caused me to wonder: how would someone react to sounds that didn't have that associative assist?

I know now that I found the answer back in 1971, when I first heard Jimi Hendrix's Are You Experienced?

My reaction was pure, irrational, gutwrenching terror, the kind that I imagine grips experimental animals and abused children. It was more than a week before I could play the record in an empty room. After a few months my fear went away, and even though I was still puzzled by my reaction, the memory was buried.

My experience in the store and the release of the new Hendrix box set -Jinii Hendrix Experience - dovetailed into my most recent Big Answer. What had so upset me were sounds — sound timbres, more precisely that I had no context for. "I'll Be There" made me think of the Jackson 5 fan I had a crush on in the sixth grade. I associated the Blues Image's "Ride Captain Ride" with windy fall days at dusk. But Hendrix was for what? Went well with - what? Reminded me of - what?

So now when I hear people express their reservations about certain musical styles, I know what I'm really hearing: fear. Not just fear of music that has been presented to them as evil and dangerous, but fear of the consequences of their inability to contextualize a new set of sound patches, fear of sounds that might lead them to different places, to different people, to different bodies of information. And, most of all, fear of the person that exposure will create. I know, for example, that Hendrix was

the reason I got into Sun Ra in college, and why Outkast and Charles Ives are jockeying for space in my truck system. And why I'm glad for any new snippet of feedback, any previously unheard grind of fret noise that Jimi Hendrix Experience might

Now, as I start to digest the results of another round of discussion of music's effect on society, I wonder what would happen if any of the governmental forces involved were to realize that music's greatest power lies not in its lyrical or thematic content but in its sound, that we are living in a timbral world, governed by sound texture and quality and, more often than you think, by the emotions inspired by and attached to them.

Maybe it would mean parental advisories on musical equipment: "Extended use of this digital processor may cause your child to start using drugs." Or: "Not to be played above 85 decibels, as higher volumes may lead to an unhealthy attraction to weapons and interracial sexual encounters." Maybe it would lead to a revival of Council of Trent-style prohibitions (though taking the flatted fifth out of modern music is kind of like taking the pork out of pork rinds). Or maybe, just maybe, people will finally learn what Kool and the Gang meant by "Let the Music Take Your Mind." *

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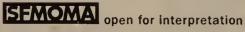
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Speedealer

Here Comes Death (Palm)

Originally put out in the fall of '99 by the now bankrupt Royalty Records, Speedealer's sophomore effort, Here Comes Death, was quickly snatched up by A&R demigod Michael Alago (Metallica, White Zombie) and is now being rereleased on Ryko's Palm imprint. And yeah, it smokes. The band formerly known as REO Speedealer (REO Speedwagon - or their lawyers - couldn't take a joke) pack the same sucker punch that fans have come to expect. The 17-song CD clocks in at 37 minutes, but if you think that makes them punk, then you obviously haven't experienced the Lubbock, Texas, quartet's monkey-greased, batter-dipped, drop D-tuned, methaniphetamine-powered version of gatecrashing the county fair's hoedown with a very large array of amplification tools and a couple of six-packs. And tee hee, their publishing company is called Gacked Out Music

Speedealer played more than 300 shows in 1999, so if they weren't tight before, they are now. While bassist Rodney and drummer Harden kick out the jams in either half or double what would be considered standard Rock Music Time, guitarists-vocalists Eric and Jeff chop and shred in tandem, all the while shrieking like wildcats (voices are for singing? No way) and sweating a lot (probably). On variety's side, Southern-fried rockers like

Music from Big Pink (Capitol)

Thirtysome years down the road,

what's most memorable about this

mainly Canadian band - quitarist

Robbie Robertson, pianist Richard

Manual, bassist Rick Danko, organist

Helm (an Arkansas native) --- is its rus-

tic image's appeal to a youth culture

struggling to incinerate suburban roots

and a mindless future in the middle of

a tumultuous decade. To the restless

posse of easy riders and space cow-

boys searching up, down, and side-

ways for something that felt like home.

the quintet, who mined bits of Ameri-

can folklore to become '60s super-

stars, was made to order. The rootsy

fantasies of the Band's fans may have

been born in Hollywood, but the group

of bars and roadhouses under their

billy, and blues --- was closer to the

journeymen rockers with a decade

belts, and a background in R&B, rocka-

Garth Hudson, and drummer Levon

The Band

the multitempoed "CCCP (Cold War Blues)" and the stoner-friendly Sarsparilla" win out (only by a nose, though) over short, moshable, OKmaybe-it-is-punk scorchers like "You Lose, I Win" and "Hate You Better." You know, since it's more fun nowadays to pay respect to Foghat and Deep Purple and Rick Derringer than to Motörhead and ... uh ... Motörhead.

In summary, Zeke's Camaro-driving, gas station-working, child molestermustachioed cousins prove to Nashville Pussy that you don't need tits and fire to rock like a trailer park-destroying tornado. Will lockiaw testosterockers like Limp Bizkit and the Deftones kindly fuck off and move to the side of the MTV screen? Because this - not that — is metal. (Summer Burkes)

Rachelle Ferrell

Individuality (Can I Be Me?) (Capitol)

My sources tell me I've got to see Rachelle Ferrell live. One relayed this rather vivid image: "The woman opens her mouth so wide you can see the insides of her head!" To which I replied, after hearing Individuality, Ferrell's first new release in eight years, "Sounds intriguing, but for right now l can just listen to the album." The divine songstress from Philly certainly offers a glimpse of her psychic tonsils on her most recent release. Using her seven-octave range and bulging bag of vocal tricks, Ferrell gets down nastybluesy-funky style with her bad self, kicking to the curb the light jazz and adult contemporary sounds that filled her previous two albums.

Instead she gets back to R&B, and though the songwriting's not as strong as it could it be, the album marks a nice shift in tone. The somewhat comball album title reveals that what Ferrell truly wants to do is get her groove on, and with the exception of 'Gaia," a New Age-y tribute ballad to Mother Earth — the album's only (glaring!) misstep — she does.

sources that most late-'60s bands homogenized.

After several years as Bob Dylan's touring band, the Band released Big Pink in 1968. The Dylan association helped get attention (a Dylan painting graced Big Pink's cover), but the Band's music stood on its own. The album was simple, almost austere, with mainly original songs that were haunted and haunting. The best of them, "I Shall Be Released" (with an unforgettable, aching vocal by Danko), was written by Dylan, but "Tears of Rage," "Long Black Veil," "The Weight," and the upbeat, funky "We Can Talk" are noteworthy.

The Band provided a generation with a respite from then-modern chaos, and though the music has aged passably, the image, well, it was quaint even then. Capitol has released the group's first four albums; this one and the eponomously titled follow-up are the best of them. (J.H. Tompkins)

It's incredible to hear a gasp-inducing voice like Ferrell's wrap itself around nitty-gritty, George Duke-produced cuts like the title track, as she purrs in unison with a slithery, Marcus Millerstyle bass line. Or "I Gotta Go," where a whirring, clicking groove explodes when Ferrell swoops orgasmically all over the words (you guessed it) "I gotta go," with an intensity to match Me'Shell Ndegeocello and the studied skill of Leontyne Price. It's especially extraordinary when Ferrell blows the roof off the joint on the record's gospel-inflected closer, "I Can Explain. (Sylvia W. Chan)

Various artists

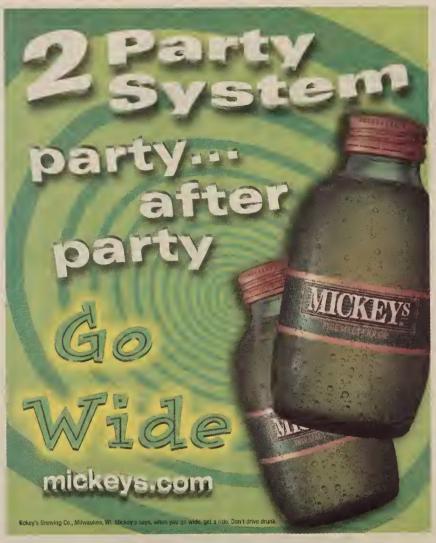
John Muir Tribute (John Muir Memorial Association)

A single CD cannot summarize the legacy of inventor, naturalist, and pioneering environmental campaigner John Muir, the Scotland-born immigrant who made clocks as a young man in Wisconsin, walked across the San Joaquin Valley into the high country in 1868, and cofounded the Sierra Club in 1892, serving as its president until his death in 1914. But Tribute, a 72-minute compilation of spoken word, folk songs, and nature sounds (including skylarks recorded in Scotland's John Muir Country Park), testifies to Muir's lasting ability to inspire activism at the grassroots level.

East Bay schoolteacher lill Harcke and musician Dan (Dan'l) McIlhenny - aiming to help finance the capital campaign for a new Education and Visitor Center at the John Muir National Historic Site in Martinez — convinced singers, actors, storytellers, writers, and Muir descendants to donate the performances, which include original songs and readings of Muir's own eloquent tributes to the wilderness and his beloved "range of light." The producers scored major coups by recruiting contributions from popular Scottish troubadour Dougie MacLean and Western singer-songwriter Michael Martin Murphey (who rerecorded his 1972 classic "Boy From the Country" for the occasion), gaining permission to include John Denver's live "Amazon" and Kate Wolf's "Give Yourself to Love" (the album's musical high point), and securing images from wilderness photographer Galen Rowell for the CD packag-

Some of the musical selections sink into cringe-worthy sentimentality and romanticism, by and large absent from Muir's no less nature-loving but more hard-nosed prose, and Doug (Bay Area Backroads) McConnell's intro and outro feel gratuitous. But the spoken renderings of Muir's heartfelt accounts of his high Sierra communions keep Tribute on track. Available for \$30.26 from the John Muir Memorial Association, 9 Lone Oak, Pleasant Hill, CA 94523. (925) 676-6925, harcke@flash.net. Mountain Days: The John Muir Musical will be performed Thurs/12-Sat/14, Chronicle Pavilion. 7:30 p.m. (also 2 p.m. on Sat/14), 2000 Kirker Pass Rd., Concord, CA 94521. \$10-\$15. (925) 671-3100. (Derk Richardson)

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Oct. 11 Wednesday

One-act squared In the three years since Bare Bones Theatre began playing to audiences with Paul Mendoza's production of Fools, the small company has gained a reputation for making interesting artistic choices. Bare Bones continues that trend by closing out its 2000 season with two very different, politically probing plays: Dutchman, by Imamu Amiri Baraka (also known as LeRoi Iones), and Desdemona: A Tale about a Handkerchief, by Paula Vogel. The Obie-winning Dutchman, first performed in Greenwich Village in 1964, jolted viewers with its emotionally charged tale of a white woman who stalks and torments a black man. In Desdemona, Vogel gives voice to female characters in Othello whose stories are truncated in Shakespeare's original by their husbands' cruelties and society's constraints. Through Nov. 11. Previews Wed/11, 8 p.m. Opens Thurs/12, 8 p.m. Runs Thurs.-Sat., 8 p.m., Phoenix Theatre, 655 Geary, S.F. \$15, preview \$5. (415) 359-

0880. (Kim Brooks) Folkin' great Eight albums into his career, North Carolinian singer-songwriter David Wilcox has perfected an atypical balance of intimacy and accessibility. Without triggering the sentimentality bear trap of, say, Don McLean, the contemporary folkie writes sharply and evocatively about the perils of self-examination and romantic commitment. All is not placid equanimity on his new album, What You Whispered (Vanguard): the secret to a perfect marriage, he sings, is to "Start with the Ending," and he takes risks with production by using drum loops. But the essence of his appeal remains the superbly crafted song, which adheres to Woody Guthrie's insistence that one "has to be good for something." Whether augmented by bass, drums, and harmony vocals (Ellis Paul, Jars of Clay) or stripped down to an acoustic guitar, whether straightforward or mysterious, Wilcox's songs always nudge the heart and mind. Local folkie Jill

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(Derk Richard-

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Oct. 12 **Thursday**

She was born for this

Even the most astute purveyors of avant-garde cinema have likely never heard of Abigail Child, so the San Francisco Cinematheque's doing a great service with a three-day, twovenue retrospective. 'Motives for Mayhem: The Kinetic World of Abigail Child' showcases three decades of Child's work, with the accomplished Manhattan media maker in person to discuss her films. A poet, educator, and theorist, as well as film and video maker, Child expands on montage and surrealist filmmaking traditions (she cites Vertov and Buñuel as influences) by focusing on gender, desire, and female sexuality. Two new works are included in this program: the video "Below the New: A Russian Chronicle" (screening Thurs/12 at the Yerba Buena Center for the Arts) and the found footage reflection on class and work "Surface NOISE" (Sun/15, also at Center for the Arts), which premiered at the recent New York Film Festival. The series also includes films that highlight the

What you say? Folkster David Wilcox plays

the Great American in support of his latest,

What You Whispered. See Wed/11.

relationship between Child's documentary background and her experimental explorations of sound and image: 1982's "Mutiny," in which women's gestures form a rhythmic composition, and "Game" (1972), a power play between hookers and pimps (both Sat/14, Artists' Television Access); "Mayhem" (1987), a study of voyeurism and the erotic; and "Mercy" (1989), a meditation on mass media's shaping of

inner perceptions (both Sun/15, Center for the Arts). See Rep Clock, in Film listings, for complete program contents. Program one: Thurs/12, 7:30 p.m., Center for the Arts, 701 Mission, S.F. Program two: Sat/14, 8:30 p.m., ATA, 992 Valencia, S.F. Program three: Sun/15, 7:30 p.m., Center for the Arts. \$4-\$7. (415) 822-2885. (Alissa Chadburn)

Weird shit Michael Fakesch and Chris De Luca of the Munich-based experimental dance act Funkstörung are blessed with a healthy dose of musician-friendly obsessive-compulsive disorder. Claiming to use no less than 500 distinct sounds on each track, the duo smash and splinter innumerable digital noises and rhythms until each element explodes like a neuron set on maximum overdrive. Though they adopt the static and distortion styles innovated by arty techno eccentrics Autechre. Pole, and Aphex Twin, they merge their heady clatter with rumbling, overly pumped bass lines and ripped-up hiphop beats. The group are here to celebrate their second album, Appetite for Disctruction, with the Static crew, a collective of experimental DJs and producers who play just as freaky as Funkstörung. The evening also includes sets from Safety Scissors and Joe Rice. 9 p.m., Justice League, 628 Divisadero, S.F. \$8-\$10. (415) 289-2038. (Amanda

Nowinski)



Dutchman — with B. Chico Purdiman and Manon Banta --- jolts viewers with its story of a white woman who stalks a black man. See Wed/11.

Oct. 13 Friday

Hot pants Shake those officecasual-wardrobe-blah blues --- and get a head start on San Francisco's favorite holiday — by cross-dressing your best and heading down to Cafe Cocomo for 'Hallowiener,' a most happening drag king event. In addition to Brazilian food, hot dance numbers, a Stormy Leather fashion show, and a medley of performances by esteemed kings Vinnie "Vlad" Testosteroni, Trashina Cann, and others, Hallowiener features an audience participation-encouraged costume contest. Bring your own outfit and seasonal embellishments (cape, vampire fangs, etc.), then sit back while makeup artist Arty Fishal (also known as S.F. Drag King '99) creates for you the goatee and sideburns of your dreams. Partial proceeds from tonight's DragStrip production benefit Pets Are Wonderful Support (PAWS). 8 p.m. (dinner at 8:30 p.m., shows at 9:30 and 11 p.m.), Cafe Cocomo, 650 Indiana, S.F. \$10-\$20. (415) 282-5378, www.madkats .cons. (Brooks)

Armadillo thrill This weekend the two-night 'La Noche del Charango' festival celebrates the small, high-pitched, 10-string lute made from the shell of an armadillo, an indigenous variation of the Spanish vihuela. There is no one better to showcase the art of this tiny instrument than renowned charango master Horacio Duran. Founder of the legendary Chilean folk ensemble Inti-Illimani, Duran defined his instrument through research and methodology and has been credited with making the charango a solo voice. Joining him will be resident Chilean stars Quique Cruz, Lichi Fuentes, Rafael Manriquez, Omar Sepulveda, Jorge Tapia, and Fernando Torres. 8 p.m., La Peña Cultural Center, 3105 Shattuck, Berk. \$12-\$14. (510) 849-2568. (Chuy Varela)

Oct. 14 Saturday

(S)Hee haw I recently commented to a friend that I'll only watch TV if the show is going to make me laugh. If I'm not going to be challenged, then I want to be able to shut my gray matter off and head straight for the yuks. 'Funny Girlz: A Smorgasbord of Women's Humor' is, by design, that rarest of breeds, appealing in equal measures to both the brain and the funny bone. The second annual installment of "Funny Girlz" boasts a remarkably diverse lineup of five talented women (and one boy who dresses like a girl), from the multitalented spoken word of Beth Lisick to Sara Felder, who juggles (literally) queer, female, and Jewish identities in her act. Other performers include Patsy Cline tranny Arturo Galster and comedians Janis Lipton, Lisa Geduldig, and Luenell. Part of the proceeds benefit the Asian Woman's Shelter, which provides services for battered women and their children. 8 p.m., Herbst Theatre, 401 Van Ness, S.F. \$20-\$25. (415) 522-3737. (Sean Dillingham)

of jade and porcelain; priceless jewelry; and extravagant gifts, such as a trumpet made of human bones — just the thing for a "Son of Heaven" who has everything. Through Jan. 24, 2001. Museum hours: Wed.—Sat., 10 a.m.—5 p.m.; Sun., noon—5 p.m. (first Friday, 10 a.m.—9 p.m.); call to verify hours during this exhibit. Oakland Museum of California, 1000 Oak, Oakl. \$5-\$13. 1-888-OAK-MUSE, www.museumca.org. (Cheryl Eddy)

Oct. 15 Sunday

Joan Jett not

included Using the term "triphop" to describe music that sounds like trip-hop is a sure way to let people know you're totally out of it.

These days one refers to music that resembles stoner breakbeat instrumentals as downtempo, quite often a euphemism for tempo retardation.

But for the most part, categories are just an empty marketing tool, so who knows where British producers and DJs AJ Kwame and Joseph 2 Grand of the Runaways UK are boxed in? Their

Avant-gardian: Area theaters showcase three decades of filmmaker Abigail Child's surrealist theory-driven work. See Thurs/12.

Calling all concubines

For five centuries, the Forbidden City served as the Chinese emperor's heavily guarded inner sanctum; now nonroyals can get a gander at the finest of the Qing Dynasty (1644-1911), thanks to the Oakland Museum's new exhibit, 'Secret World of the Forbidden City: Splendors from China's Imperial Palace.' The lavish, moat-encircled Beijing compound was built during the Ming Dynasty in the 15th century; 9,999 rooms (several of which, including the emperor's bedroom and study, are reconstructed here) gave the rulers who called it home plenty of space to store their treasures: solidgold pots and chopsticks; opulently embellished ceremonial armor (and embroidered silk robes for knocking around the palace); a vast collection

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more

latest album, *Progress*, is a strange and wonderful trip through the duo's love of hip-hop, mellow breaks, American MCs, jazz-funk, and head-case instrumentals. Come hear the Runaways DJ and find out what chilledout b-boys are doing overseas. Fellow Brit Tim Love Lee (Tummy Touch), Darkhorse, Toph One, and Dub Rasta Pete open. 9 p.m., 111 Minna, S.F. \$8. (415) 332-5800, ext. 211. (Also Sat/14, 8 p.m., Funky Techno Tribe, Bill Graham Civic Auditorium, 99 Grove, S.F. \$35. 415-263-5767.) (Nowinski)

"marine research" might mean little more than a seat close to the fish tank at the local Chinese food joint. Turn off that straight-to-video Little Mermaid sequel and give the shorties (and yourself — when's the last time you got nose-to-nose with a starfish!) a chance to see what's really going on under the sea at 'Discovery Day,' the annual open house at San Francisco State's bayfront Romberg Tiburon Center for Environmental Studies. There'll be interactive exhibits, including touch tanks filled with tide

pool–dwelling critters (sea urchins, hermit crabs, clams), presentations by RTC scientists and students, art and science projects for ecologically minded youngsters, live jazz, barbecue, and much more. 11 a.m.–4 p.m., Romberg Tiburon Center for Environmental Studies, 3152 Paradise, Tiburon. Free. (415) 338-6063. (Eddy)

Oct. 16 Monday

Break on through For almost 20 years, Harvey Wainapel has been one of the Bay Area's most creatively inquisitive mainstream jazz saxophonists. Although his Left Coast resilience rarely pays off in Big Apple-style national recognition, it has allowed the occasionally touring Wainapel to perfect the art of The Hang. That's what he titled his most recent (and third) CD, a near-perfect representation of his instrumental versatility (tenor, alto, soprano, plus clarinet), his exemplary taste in material (including originals and pieces by Wayne Shorter and Jimmy Heath), and his sure hand as bandleader. The Hang will provide fodder for improvisation in this all too infrequent high-profile club date, as will compositions by visiting NYC trumpeter Dave Scott. Pianist Roberta Piket, drummer David Hocker, and bassist Devin Hoff round out a sterling supporting quintet that should help Wainapel probe energetic explorations of harmony and melody that push the envelope without tearing it to shreds. 8 and 10 p.m., Yoshi's, 510 Embarcadero West, Jack London Square, Oakl. \$8. (510) 238-9200. (Also Tues/17 with his trio, 10 p.m., Butterfly, 1710 Mission, S.F. Free. 415-864-5575.) (Richardson)

Oct. 17 Tuesday

Here lies Fluffy What happens to doting pet owners when Fido chases the wrong pissed-off postal worker and winds up in the great backyard in the sky? As one woman in Gates of Heaven, the first film by Errol Morris (The Thin Blue Line; Fast, Cheap, and Out of Control; Mr. Death), points out, "Surely at the gates of heaven an all-compassionate god is not going to say, 'Well, you're walking in on two legs, you can go in. You're walking in on four legs, we can't take you.' "This 1980 documentary takes on pet death from all angles, featuring interviews with owners of burial grounds successful and bankrupt, a "renderer" with the unpleasant task of disposing of pets that don't get interred, and most important, the lonely, grieving owners who're willing to spend a bundle on Frou-Frou's plot and headstone. Anyone who's a fan of Morris's recent work will enjoy his earliest entry into the true world of bizarro Americana. 7:15 and 9:15 p.m., Red Vic, 1727 Haight, S.F. \$3-\$6.50. (415) 668-3994.

Oct. 18 Wednesday

Caught up in the rapture At-

tention Bay Area: tonight is your only local opportunity to witness the mystical Whirling Dervishes of Turkey: in a lifetime, you probably won't have too many other chances to be in a room full of joyously spinning, fez-wearing, deeply religious Muslims. Sufi music (including featured performer Hafiz Kani Karaca), prayer, poetry, chanting of the Koran, and traditional instruments back the dancers as, with great precision, they rotate themselves into an ecstatic, trancelike state. The cere-

mony, performed by followers of Mevlana Rumi, is part of the Sema ritual, which is believed to enable the souls of the dervishes (literally, "doorways") to become conduits for Allah and release divine energy into the world — resulting in a fascinating display that has left audiences awestruck since the 13th century. 8 p.m., Marin Center, Avenue of the Flags, San Rafael. \$16–\$28. (415) 472-3500 or (415) 572-7770. (Eddy)

The Bay Guardian listings deadline is two weeks prior to our Wednesday



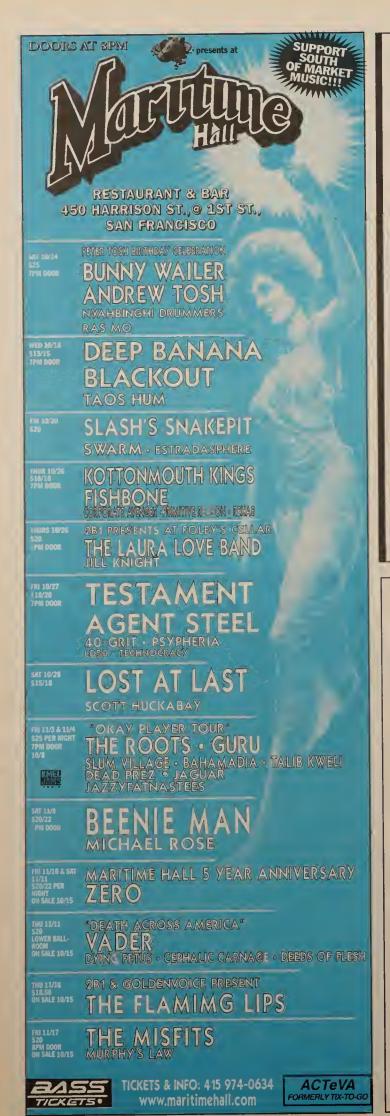
Treasure trove: "Secret World of the Forbidden City" reveals an imperial sanctum. See Sat/14.

publication date. To submit an item for consideration, please include the title of the event; date and time; venue name; street address (listing cross streets only is not sufficient); city; telephone number readers can call for more information; telephone number for media; admission costs; and a brief description of the event. Send information to Listings, 520 Hampshire, S.F. 94110; fax to (415) 487-2506 or e-mail to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. We regret we cannot accept listings over the phone.



Strange utopia: Elaine Katzenberger, Guillermo Galindo (center), and Guillermo Gómez-Peña's sci-fi opera depicts a world in which cultural conflicts don't exist and problems ensue — in "Califas 2000 — Part One: Jurassic Aztlan."

Does performance artist and writer Guillermo Gómez-Peña ever relax? Gómez-Peña, an outspoken critic of U.S.-Mexican relations and racism against *la raza*, didn't let a recent hospital stay keep him from developing a challenging, futuristic new piece with experimental music composer Guillermo Galindo. Work-in-progréss 'Califas 2000 — Part One: Jurassic Aztlan' (described as "a sci-fi Spanglish opera") takes place in the year 2500. Regular humans have been phased out by genetically fine-tuned beings who know nothing of racial, religious, or territorial conflict. But when subconscious memories of war and tragedy begin to threaten their utopian existence, world leaders counter *Blade Runner*—style with a touring "Memoryscape Expo" (of which *Jurassic Aztlan* is the first segment). The audience sits on the floor as the performance — prerecorded text and music, opera singers, live musicians, rappers, and actors — envelops them. *Fri/13—Sun/15*, 8 p.m., the Lab, 2948 16th St., S.F. \$7—\$15. (415) 864-8855. (Chuy Varela)





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All dates, acts, and ticket prices are subject to change without notice. A service charge is added to each tick price. Visa, MC accepted. Disabled seating available a all ticket centers. Six ticket limit per person.

music

Music listings are compiled by Mosi Reeves. As club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See 8 Days a Week for information on how to submi<mark>t</mark> an item to listings.

wednesday 11

Rock/blues/hip-hop

Blue Reptiles Blue Lamp. 9:30pm. Wendy DeWitte and Apple Jack Cosmopolitan Cafe, 121 Spear; 543-4001. 8pm. Filthmilk, Neighborhood Bass Coalition Tem-

pest. 9pm. Invisible Green Last Day Saloon. 9pm, \$3. Jinx Jones and the King Tones Elbo Room.

Ledisi Mecca, 2029 Market; 621-7000. 8 and

Cathy Lemon Lou's Pier 47. 4pm. Jack Lukeman The Cellar at Johnny Foley's, 243 O'Farrell; 522-0333. 8pm, \$12. Through

Shannon Moore Band, Salvation Air Force Paradise Lounge. 8pm, \$8.

Johnny Nocturne Cafe Cocomo. 9:30pm Paul Oscher Biscuits and Blues. 9pm, \$10. Pure Ecstasy Top of the Mark. 4pm, \$6. Sunless Day, Me First, Clap Band Bottom of

the Hill. 9:30pm, \$6.
Jimmy Thackery and the Drivers Boom

Boom Room. 9:15pm, \$10. Tin Man, Brian Cline Band, East of Eden

Hotel Utah. 8:30pm. Al Von Lou's Pier 47. 9pm

David Wilcox, Jill Knight Great American Music Hall, 8pm, \$15. See 8 Days a Week,

Dar Williams Amoeba Music, 1855 Haight;

Mezcla

Tues/17. Galia

Thurs/12, Ashkenaz

Dar Williams, Catie Curtis Warfield. Spin,

Bay Area Brenda Boykin Ashkenaz, 9pm, \$8.

Jazz/new music

Don Asher and Kent Cohea Moose's. 8pm. Riley Bandy Trio Butterfly, 1710 Mission; 864-5575. 10pm. With DJ Kevin Manning Bob Dalpe and the Compass Rose Trio Westin St. Francis Hotel, 335 Powell; 397-7000

Enrico's House Band Enrico's. 7pm. With Bing Nathan, Lee Bloom, and Ned Boyn-

Kevin Gibbs One Market Restaurant. 7pm. Jack Hicks Carta, 1760 Market; 863-3516.

7pm. **Vince Lateano Trio** Jazz at Pearl's. 9pm. Mike Lipskin and D'Lilah Montroe House of

Michael D'Neill Quartet Bruno's, 10pm. Al Pacheco Jazz Band Skip's Tavern. 8pm. Rob Sudduth Trio Levi's Plaza, Battery at Bay; 788-7353. Noon. Levi's Park Plaza

Charles Unger Experience Les Joulins. 8pm. We Three John's Grill, 63 Ellis; 986-0069.

Paula West Plush Room. Spm, \$20. Through

Fred Zimmerman Trio Black Cat. 9:30 and

11:30pm, 12:30am, \$3. Zoli's Little Thing Glas Kat. 6pm.

Cedar Walton Trio Yoshi's. 8 and 10pm, \$22. With James Moody, Curtis Fuller, Stefon Harris, Billy Higgins, and David Williams. Through Sun/15

Folk/world/country

Acoustic open mic Lost and Found Saloon.

Dwen Harrington Johnny Foley's, 9pm.
Rory MacNamara Plough and Stars, 9:30pm.

Bay Area

ezcla, led by Berkeley-born guitarist Pablo Menéndez, have been at

the cutting edge of Cuba's alternative music scene since the cutting edge of Cuba's alternative music scene since the They've also been chipping away at the cultural walls that divide the Conomic em

the island nation and the United States as a result of the economic em-

bargo. Several years ago Mezcla challenged U.S. policy with a lawsuit when several members couldn't get in the country to perform at the an-

nual Encuentro del Canto Popular Song Festival in San Francisco. Their efforts led to a never-ending stream of Cuban bands and performers

touring throughout the Bay Area. Mezcla's latest album, Las Puertas

Estan Abiertas (Doors are open), features a stellar new crew that in-

cludes sax whiz Orlando Sanchez (Maraca y Otra Visión) and trumpet

water he had ever tasted; tonight's performance should give you a

ace Roberto Garcia (Afro Cuba, Maraca), as well as drum master Octavio Rodriguez. Carlos Santana once said Mezcla was the cleanest, freshest

chance to find out what he meant. Thurs., 9 p.m., 1317 San Pablo, Berk.

\$12. (510) 525-5054. Tues., with Corazon, 9 p.m., 2565 Mission, S.F.

\$10-\$20. (415) 522-9640. www.mezcla.org. (Chuy Varela)

Irish Session Cato's Ale House. 6pm. Squeegees, Conjunto Romero Jupiter. 8pm. Chip Taylor and Cliff Eberhardt Freight and Salvage. 8pm, \$14.50-15.50.

Dance clubs

Audible Colors Top. 7-10pm. 2-step with Monty Luke and Foxxee Bondage A Go-Go Cat Club. 9pm-3am, \$7-10. With DJs Damion and Fernando.

Break An Silm, 1176 Sutter; 929-1992. 9:30pm-2am. With David Michael, the Baroness, and Hank the Guy with Records spinning funky breaks and house.

spinning tunky breaks and nouse.

Bunaka 11:11 Lonnge, 1330 Polk; 885-2652.

10pm-2an. Reggae and salsa.

Club Blaze 1028 Geary; (925) 946-6216. 9pin.

With DJ Rob Reyes, DJ T-Ski, and DJ Rum.

Club Three 330 Ritch. 10pin. Tech house, trance, and ambient.

Dark Sparkle Cafe du Nord. 9pm, \$3-5. **Discover** *Rnhy Skye.* 9pm-3am, \$10. House music with Ben Doren.

Dish Blind Tiger, 787 Broadway; 820-1621. 9pm. With residents luss Derek, Luke, and

Elephunk Justice League. 9pm-2am, \$7. Hiphop music with residents Jahyzer, Coop D'Ville, guest Psychokinetics, and DJs De-sign, and Derrick-D. Expansions Movida Lounge, 200 Fillmore;

934-8637. 9pm. Afro-Latin rare grooves with DI Vinnie.

Focus Nickie's BBQ. 9pm. DJ Masao and

Bump Tribe spin deep house. FTP Techno Cafe 950 Grant; 982-2255. 9pm \$5. House and trance with MODA, D, Kid Loose, and Steven Michaels.

Gather Round Fuse, 493 Broadway, 788-2706. 10pm-2am. With Cinnamon Underpants and DJ Design.

Groove Jet Holy Cow. 9pm. With local DJs.

House of Stone Endup. 10pm-4am, \$5-7. With resident DJs Blackstone, Sam, and Charlotte the Baroness.

Indulgence Starlight Room. 10pm. Disco, funk, and house.

JazzilJungle Tongne and Groove. 9pm, \$4.
Drum 'n' bass with Denizen, and Transmission. Lithium Lounge 26 Mix. 9pm-2am. With Shan Kenner and guests playing live jazz,

drum 'n' bass, and dub.

Modular Lab CoCo Club. 8:30pm, \$4. Indie

Nessun Dorma HiFi. 10:01pm. With rotating residents Evan Madden, Queen Agnes B, and Anthony, spinning house. **Progress** Liquid, 2925 16th St; 289-6833. 9pm, \$3. DJs Dyloot, and Tom Slick spin

techno and trance. **Qoöl** 111 Minna St. 5-9pm, \$5. Pan-techno

lounge with DJs Spesh, Gil, Hyper D, and

guests. Red Wine Social Dalva, 3121 16th St; 332-5800, ext. 211. 10pm-2am. With Toph One. Séance Backflip. 9pm-2am, \$5. With Didje Kelli, Franky Boissy, Foxxee, and guests spinning house and 2-step.

Sound Invasion Boomerang. 8pm, \$5. Hiphop, R&B, and reggae with the Almighty DJs. Therapy Bohema, 1624 California; 474-6968. 10pm. DJs Reda, Maurice, and Efrem spin

Wednesday Sessions Rawhide II. 280 Seventh St; 820-1621. 9pm-2am, \$5. House music.

Bay Area

Club Fusetti 10pm. Salsa and merengue. Third World Blake's. 9:30pm, \$5. U.C. Buu, DJ Add, and Jah Bonz spin soca, hip-hop, and reggae

Classical

Sarah Cahill St. Patrick's Church, 756 Mission; 777-3211. 12:30pm, \$5. The pianist performs music by Mosolov and Ornstein. San Francisco Opera War Memorial Opera House, 301 Van Ness; 864-3330. 8pm, \$25-165. The opera performs Douglas Moore's The Ballad of Baby Doe, with soprano Ruth Ann Swenson in the title role. Through Sat/14.

Bay Area

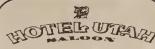
Russell Greenberg UC Berkeley, Hertz Hall, Berk; (510) 642-2678. 12:15pm. The percussionist performs works by Stockhausen, Xenakis, and Donatoni.

thursday 12

Rock/blues/hip-hop

Brenda Boykin and Home Cookin' Boom Boom Room. 9:15pm, \$4.

Continued on page 83



Now Serving Brunch Sat & Sun 1 Jam-3:30pm

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The Brian Cline Band East Of Eden

Thur 10/12

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Mon 10/16

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Tues 10/17 9PM

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10/20 Drizzoletto, The Hall Flowers, Sonny Smith

10/21 Dora Flood, Grasshopper

10/22 Urban Warrior, Zonk, Wash

10/23 Open MikeW/ Dayla Soul

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music calendar

club guide venue directory

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AsiaSF 201 Ninth St: (415) 255-8889 Asias 201 Ninth St; (415) 255-8693.

Backflip 601 Eddy; (415) 771-FLIP.

Baobab 3388 19th St; (415) 643-3558.

Bauhaus 6139 Geary; (415) 387-1151.

Beach Chalet 1000 Great Highway; (415) 386-

Big Heart City 836 Mission; (415) 777-0666. Bimbo's 365 Club 1025 Columbus; (415) 474-

Biscuits and Blues 401 Mason; (415) 292-

Black Cat 501 8roadway; (415) 981-2233. Blackthorn Tavern 834 Irving; (415) 564-6627. Blue Lamp 561 Geary; (415) 885-1464. Boom Boom Room 1601 Fillmore; (415) 673-

Boomerang 1840 Haight; (415) 387-2996. Bottom of the Hill 1233 17th St; (415) 621-

Brainwash 1122 Folsom: (415)

Broadway Studios 435 8road-way; (415) 291-0933. Bruno's 2389 Mission; (415) 648-7701.

Bubble Lounge 714 Mont-gomery; (415) 434-4204. The Cafe 2367 Market; (415)

Cafe Bastille 22 8elden; (415)

Café Claude 7 Claude; (415) 392-3505.

Cafe Cocomo 650 Indiana; (415) 824-6910.

Cafe du Nord 2170 Market; (415) 861-5016. Cafe International 508 Haight; (415) 552-7390.

Cafe Niebaum-Coppola 916 Kearny; (415) 291-1700. Casanova Lounge 527 Valencia; (415) 863-9328

Cat Club 1190 Folsom; (415) 431-3332 Cellar 685 Sutter; (415) 441-

Circadia 2727 Mariposa; (415)

City Nights 715 Harrison; (415)

Club Deluxe 1509-11 Haight: Club Malibu 3369 Mission;

(415) 821-7395. Club Six 60 Sixth St; (415) 863-1221. Club Townsend 177 Townsend; (415) 974-

Coco Club 139 Eighth St; (415) 626-2337. Cosmos 2730 21st St; (415) 282-9926. Covered Wagon Saloon 917 Folsom; (415)

Cypress Club 500 Jackson; (415) 296-8555 Deuces 2319 Taraval; (415) 566-9122. DNA Lounge 375 11th St; (415) 626-1409. DNA Lounge 375 11th St; (415) 626-1409. Dylan's 2301 Folsom; (415) 641-1416. Eastside West 3154 Fillmore; (415) 885-4000. Edinburgh Castle 950 Geary; (415) 885-4074. Elbo Room 647 Valencia; (415) 552-7788. Endup 401 Sixth St; (415) 357-0827. Enrico's 504 Broadway; (415) 982-6223. Expansion Bar 2124 Market; (415) 863-4041. Ellimore 1905 Coran; (415) 346-6041.

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HiFi 2125 Lombard; (415) 345-TONE. Hobson's Choice 1601 Haight; (415) 621-5859. Holy Cow 1531 Folsom; (415) 621-6087. Hotel Utah 500 Fourth St; (415) 546-6300 House of Shields 39 New Montgomery; (415)

Infusion 555 Second St; (415) 543-2282 Ireland's 32 3920 Geary; (415) 386-6173 Java on Ocean 1700 Ocean; (415) 587-3126. Jazz at Pearl's 256 Columbus; (415) 291-

Jelly's 295 China Basin Way; (415) 495-3099 Johnny Foley's 243 0'Farrell; (415) 954-0777. Les Joulins 44 Ellis; (415) 397-5397. Julie's Supper Club 1123 Folsom; (415) 861-

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Lost and Found Saloon 1353 Grant; (415)

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Mario's Bohemian 2209 Polk; (415) 776-8226.

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Trapdoor 3251 Scott; (415) 776-1928.

26 Mix 3024 Mission; (415)

Up & Down Club 1151 Folsom; (415) 626-2388.

Velvet Lounge 443 Broadway; (415) 788-0228. Venue 9 252 Ninth St: (415)

Vivande Ristorante 670 Golden

Gate; (415) 673-9245. **Warfield** 982 Market; (415) 775-7722.

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Blake's 2367 Telegraph, Berk; (510) 848-0886. Bluesville 131 8roadway, Oakl; (510) 893-6215. Caribee Dance Center 1408

Webster, 0akl; (510) 835-4006 Cato's Ale House 3891 Piedmont, Oakl; (510) 655-3349. Club Fusetti 815 West Francis-co, San Rafael; (415) 459-6079 Eli's Mile High Club 3629 MLK Jr Way, Oakl; (510) 655-6661. Fourth Street Tavern 711 Fourth St. San Rafael: (415) 454-4044

Freight and Salvage 1111 Addison, 8erk; (510) 548-1761.
H's Lordships 199 Seawall, Berk; (510) 843-

Island Paradise Club 1436 Webster, Alameda (510) 865-3225

Ivy Room Solano at San Pablo, Albany; (510) 524-9299.

Jimmie's VIP Jazz Room 1731 San Pablo,

Oakl; (510) 268-8444. Jupiter 2181 Shattuck, 8erk. (510) THE-ROCK Kimball's East 5800 Shellmound, Emeryville;

Lindee's Bar and Grill 2765 Clayton, Concord; (925) 676-7272

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19 Broadway 19 Broadway, Fairfax; (415) 459-

924 Gilman 924 Gilman, Berk; (510) 525-9926. Panache 639 E. 8lithedale, Mill Valley; (415)

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Pasand Lounge 2286 Shattuck, Berk; (510)

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(510) 849-2568. Peri's 29 Broadway, Fairfax; (415) 459-9910. Port Lite 229 Brush, Oakl; (510) 451-0600. Starry Plough 3101 Shattuck, Berk; (510) 841-2082.

Stork Club 2330 Telegraph, Oakl; (510) 444-

Sweetwater 153 Throckmorton, Mill Valley:

Tavern Grill 1448 Burlingame, Burlingame; (415) 344-5692.

Terrace Lounge Claremont Hotel, 41 Tunnel, Berk; (510) 549-8576. Veterans Memorial Building 200 Grand, Oakl;

(510) 238-3284. White Horse 6551 Telegraph, Oakl; (510) 652-

Yoshi's 510 Embarcadero West, Jack London Square, 0akl; (510) 238-9200. ❖



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111 Minna St. 111 Minna; (415) 974-1719. One Market Restaurant 1 Market; (415) 777-

Paradise Lounge 308 11th St; (415) 861-

Peña del Sur 2870 22nd St; (415) 550-1101. Piaf's 1686 Market; (415) 864-3700. Pier 23 Pier 23; (415) 362-5125. Plough and Stars 116 Clement; (415) 751-

Plush Room 940 Sutter; (415) 885-2800. Polly Esther's 181 Eddy; (415) 885-1977. Pow! A Cocktail Lounge 101 Sixth St; (415) 278-0940.

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The Ramp 855 China 8asin; (415) 621-2378.

Rasselas 2801 California; (415) 567-5010.

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Redwood Room Clift Hotel, 495 Geary; (415) 775-4700

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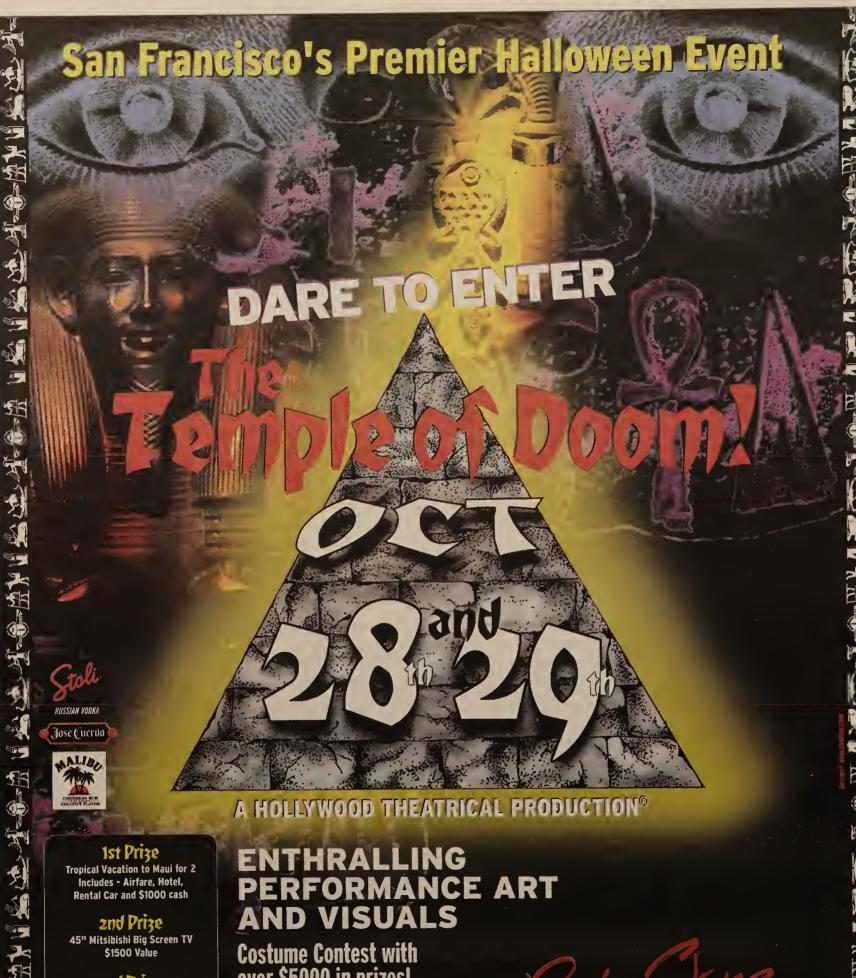
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music calendar

Thursday 12

From page 79

Casino Royale Tongue and Groove. 10pm,

Jeff Dahl, Texas Terri and the Stiff Ones, Clinics Covered Wagon Saloon. 9pm, \$5. Disco Biscuits Great American Music Hall. 9pm, \$10.

Famous Last Words Paradise Lounge. 6pm. Funkstörung, Safety Scissors, Joe Rice Justice League. 9pm, \$8-10. See 8 Days a Week,

Christopher Ford Lou's Pier 47. 4pm. Juce Garcia Lou's Pier 47. April.

Albert 'King' Giles Skip's Tavern. 7pm.

'Hex Appeal' Kimo's. 9:30pm, \$5. With
Every Idle Word, and DJ Thee Sorceress. Interstate 80s Last Day Saloon. 9pm. K.G.B., Blue Slim's. 8pm, \$7. Ledisi with Anibade Cafe du Nord. 10pm,

\$5. With D111. Little Johnny and R.J. Mischo Cosmopolitan

Cafe, 121 Spear; 543-4001. 8pm. Jack Lukeman The Cellar at Johnny Foley's, 243 O'Farrell, 522-0333. 8pm, \$12. Paul Oscher Biscuits and Blues. 9pm, \$10. Persephone's Bees, Stiff Richards, Keyser Soze Bottom of the Hill. 9:30pm, \$6. Jill Scott Bimbo's 365 Club. 8pm, \$20. Through Fri/13.

Signal, Soulcracker, Warped, Love Daria, Day Care Paradise Lounge. 8:30pm, \$7. With Drowning Noah in the upstairs lounge. Spearhead Fillmore. 8pm, \$20. West Coast Blues Revue Blue Lamp. 9:30pm.

Bay Area

Country Pete McGill and His Cottonfield Blues Band 10739 MacArthur, Oakl; (510)

Netwerk: Electric, Moodfood Blake's.

Steve Young Starry Plough. 9:30pm, \$8.

Jazz/new music

Peck Almond Quartet Butterfly, 1710 Mission; 864-5575. 10pm. With DJ Aspect. Chris Clarke and Duane Oakley Rose Pistola

Larry Douglas Quintet Les Joulins. 8pm. Dick Fregulia, Vince Gomez Cobalt Tavern.

Patrick Greene Trio Eastside West. 8pm Ron Heglin, Henry Kuntz, and Brian God-chaux Luggage Store Gallery. 8pm, \$6-10. Joy of Jazz San Francisco Brewing Compa-155 Columbus; 434-3344. 8:30pm Theophilus Kirk Trio Black Cat. 9:30 and 11 pm, 12:30pm, \$5

Mike Lipskin and Waldo Carter Moose's.

Larry O'Leno Piano Bar, 1092 Post; 771-

BJ Papa La Gondola, 15 Columbus; 956-

Kevin Rayhill One Market Restaurant, 7pm Tom Shaw Carta, 1760 Market; 863-3516.

Marcus Shelby Orchestra Bruno's, 10pm. Starlight Orchestra Starlight Room, 8:30pm. With Daline Jones and Ken Strand. Larry Vuckovich Jazz at 33, Pier 33, Embar-

cadero; 788-4343. 8pm.
Wally's Swing World Top of the Mark.

Paula West Plush Room. 8pm, \$20. Through Sun/15.

Bay Area

Jenna Mammina Freight and Salvage. 8pm,

Cedar Walton Trio Yoshi's. 8 and 10pm, \$22. With James Moody, Curtis Fuller, Stefon Harris, Billy Higgins, and David Williams. Through Sun/15

Folk/world/country

Acoustic open mic Sacred Grounds Cafe, 2095 Hayes; 387-3859. 7:30pm. With Todd

Tholke and guests.

Bluegrass Intentions Atlas Cafe, 3049 20th St; 648-1047. 8pm. Los Campos Elbo Room. 10pm, \$6.

Cost Campos Elbo Room. 10pn, 30.
Pranco Brothers Cafe Cocomo. 9:30pm.
Palabuniyan Kulintang SFSU, Creative Arts
Building, Knuth Hall, 1600 Holloway; 3382467. 7:30pm, \$7-10.
Ponticello Johnny Foley's. 9pm.

Sonando Café Clande. 7pm

Tipsy House Plough and Stars. 9:30pm.

Bay Area

Keni 'El Lebrijano' Albatross Pub, 1822 San Pablo, Berk; (510) THE-BIRD. 9pm. Mezcla Ashkenaz. 9pm, \$12. See Critic's

Dance clubs

An Sibin 1176 Sutter; 929-1992. 9:30pm-2am With Danosan and Huey spinning house. **Arabian Nights** El Rio. 9pm. With Amira. **Blend** Storyville. 10pm-2am. With Corazon, Papi Chocolate, and Papa Joe.

Body and Soul Backflip. 10pm, \$5. DJs Reda and Ahmir spin deep grooves and house. Circuit Breaker Fuse, 493 Broadway; 788-2706. 9pm-1:30am. With Centipede, Joe

Rice, and Oze.

Cud Club CoCo Club. 9pm, \$5.

Discokitty Polly Esther's. 9pm. '70s and '80s with DJ Chill.

Double Clutch Sacrifice. 10pm-2am. JB spins old-school hreaks.

Old-School freaks.

Drink Club 26 Mix. 9pm-2am.

Elementary Movida Lounge, 200 Fillmore;
934-8637. 9pm. With DJ Sloppy J spinning
jazz, funk, and Latin.

Electrofreq 354 11th St; 863-5964. 7pm. Equality 2246 Jerold; 430-2169, ext 8870. 10pm-2am. Hip-hop, reggae, funk, soul, old school, jazz and spoken word with rotating residents.

Faith City Nights. 9:30pin-3am, \$10. Hip-hop, R&B and house with Blackstone, Ruben

Mancias, and Jay-R.
Free Liquid, 2925 16th St; 790-6594. 10pm-2am. With DJ Dimitri and guests.
Flavasauce Manhattan Lounge, 699 Market;

Flavasade Manhattan Lounge, 699 Market, 543-0191. 6-10:30pm, \$4. House music with guest Julius Papp and Franky Boissy.

Groove Manhattan Lounge, 699 Market; 399-8305. 10:30pm-2am. House music with resi-

dent Gourachandra and guests.

Jalapéno Room 2565 Mission; 285-6969.

10:30pm. With DJs Rene, Saul, and Lester spinning hip-hop, R&B, reggae, house, and

Kit Kat Endup. 10pm-4am, \$10.

Meow Glas Kat. 9pm-2am, \$10. With DJ
Switch, Kevin Armstrong, and R. Tigger spinning soul, R&B, and house.

1984 Cat Club. 9pm. '80s music. Orange Blind Tiger, 787 Broadway: 788-4020. Popscene 330 Ritch. 10pm-3am, \$5. Britpop, indie, mod, new wave, electronic, and '60s

soul with Aaron and Jeremy.

Psssht 11:11 Lounge, 1330 Polk; 885-2652.

10pm. Hip-hop and open mic with Element. Reform Skool Stud. 10pm, \$5. Go-go boys, house, and urban beats with DJ Jeff Chandler and guests.

Rush Bas, 383 Bay; 441-3885. 9pm. Jungle

Soulness Hush Hush Lounge, 496 14th St; 241-9944. 9:30pm-2am. DJ Goldmyne and English Steve spin vintage soul and R&B. Str8 Up & Down Club. 10pm-2am, \$10. With Ben Doren and Julius Melendez. Technology FTP Techno Cafe, 950 Grant;

982-2255. 9pm, \$7.

What Da Funk Nickie's BBQ. 9pm-2am. DJ
Motion Potion spins old-school funk and

rare grooves.

Bay Area

Beatdown Jupiter. 8pm. With Delon, Add 1, Yaniu, and guest Shobhan.

Classical

William Barbini, Robin Bonnell, and Machiko Kobialka UCSF, 513 Parnassus; 476-2675. Noon. The ensemble performs Ravel's Piano

San Francisco Symphony Davies Symphony Hall, Grove at Van Ness; 864-6000. 2pm, \$15-80. The symphony performs works by Kodaly, Grieg, and Lutoslawski. Eighteen-year-old pianist Lang-Lang makes his debut dur-ing this concert; Yan Pascal Tortelier conducts the symphony. Through Sat/14.

Bay Area

Sterling Trio Bart Plaza, Shattuck at Center, Berk; (510) 549-2230. Noon. The three members of the Berkeley Symphony give a concert of chamber music as part of the

Continued on page 84



CAFE

Wednesday October 11 SALSA DANCE CLASS W/ RON 8 SALSA CALIENTE 1010

Thursday October 12 ED KELLY & THE JAZZ KNIGHTS W/ ROBERT STEWART mg

> Friday October 13 TOO SMOOTH 1012

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Monday October 16 PIER 23 REUNION JAZZ BAND 5-7,30

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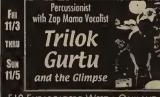
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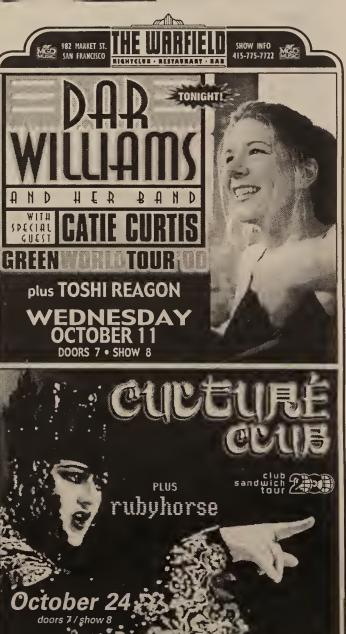
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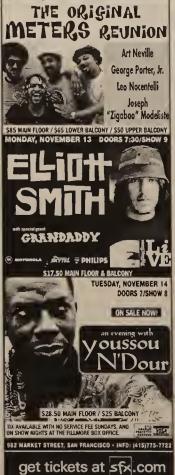






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music calendar

Thursday 12

Downtown Berkeley Association's weekly 'Fall for the Arts" series.

friday 13

Rock/blues/hip-hop

Board of Directors Trio Cosmopolitan Cafe,

121 Spear; 543-4001. 8pm.

Ben Bonham Cafe du Nord. 7:30pm.

Cornelius and the Damn Dirty Apes Tongue and Groove. 9pm, \$6. With DI T.E.S.T.

Debriah, Gun and Doll Show, Super Sugar Paradise Lounge. 8:30pm, \$9. With Pedalsped

in the upstairs lounge. Disco Biscuits Great American Music Hall.

9pm, \$10. Dyna Love Moon Brainwash. 8pm Estrella 2D/2D, Vaz, Rock 'n' Roll Adventure

Kids Boomerang. 9pm. Greg's Eggs Last Day Saloon. 9pm, \$12. Joan of Arc, Oval, Sunday Bottom of the Hill.

Lab Rats Skip's Tavern. 9:30pm. Through

David Landon Lou's Pier 47, 9pm. Levi Lloyd Lou's Pier 47, 4pm.

Meat Puppets Slim's. 9pm, \$15. moe. Fillmore. 9pm, \$18.50. Through Sat/14. No Regrets, Blatant Ridicule Tempest. 9pm.

Dkra Pickles Blue Lamp. 9:30pm. Pitch Black, Scurvy Dogs Covered Wagon Sa-Carl 'Good Rockin' Robinson Boom Boom

Room. 9:15pm, \$7. Jill Scott Bimbo's 365 Club. 8pm, \$20.

Soul Cracker, Lean, Fetish, Influents Hotel

Tip On in Paradise Lounge. 6pm.

Bay Area

Blue Gum Art, Carbon Dates, Stratford Four

Port Lite. 9pm. Drunk Horse, Pattern, Fun People, Derelectrics 924 Gilman. 8pm, \$5. Felonious, Marginal Prophets Blake's.

9:30pm, \$5.

J Dogs Jupiter. 8pm. With UC Buu. Jimmy Mamou Eh's Mile High Club. 8pm. Mates of State, C.A.R. Ivy Room. 10pm, \$5. Moore Brothers, Niagara Starry Plough.

Johnny Nocturne Band Ashkenaz, 9:30pm

Jazz/new music

Riley Bandy Quartet Black Cat. 9:30 and

Will Bernard 4tet Bruno's. 11pm.
Black Market Jazz Orchestra Top of the

Kenny Brooks Quartet Butterfly, 1710 Mission; 864-5575. 10:30pm. With DJ Andre. Vicki Burns Cafe Prague, 584 Pacific; 443-

Dick Conte Duo Cobalt Tavern, 7pm.
Phillip Crawford and Steve Fowler Carta,

1760 Market; 863-3516. 9pm.

Chris Huson Moose's. 8pm. Josh Jones Quartet Eastside West. 8pm. Jerry Oakley Quartet Café Claude. 7pm. Jamal Ramirez Trio Rose Pistola. 10pm. Mal Sharpe and Big Money in Jazz Enrico's.

Todd Sickafoose Circadia, 9pm, \$3. Lavay Smith and Her Red Hot Skillet Lickers

Michael Udelson One Market Restaurant.

Paula West Plush Room. 8pm, \$25. Through

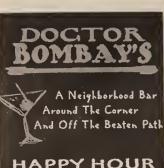
Zone Jazz at Pearl's. 9:30pm, Through Sat/14.

Bay Area

Bob Johnson Duo Jupiter, 5pm. Sonny Simmons Quartet, Michael White Freight and Salvage. 8pm, \$13.50-14.50. Cedar Walton Trio Yoshi's. 8 and 10pm, \$26. With James Moody, Curtis Fuller, Stefon Harris, Billy Higgins, and David Williams. Through Sun/15.

Folk/world/country

Cronan Plough and Stars. 9:30pm. Coro Hispano Old Mission Dolores, Dolores at 16th St; 431-4234. 8pm, \$12-15. Continued on page 88



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Friday 10/13 DJ Andre 6-10 Kenny Brooks Quartet

> Saturday 10/14 DJ Label 6-10 Márcus Shelby Jazz Orchestra

Tuesday 10/17 DJ SoMuchSoul 6-9:30 Harvey Wainapel Trio

Wednesday 10/18 DJ Kevin Manning 6-9:30 Boca Do Rio Quartet

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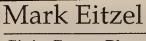
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two live local music reviews





Hair-raiser: Dan Plonsey and his 15-member ensemble, Daniel Popsicle, performed at Zeum in July.

Daniel Popsicle Intricate Whimsy

Somewhere inside Dan Plonsey's brain is the intersection of a cartoonish sense of humor and an affinity for the mathematically complex. That's the place where he writes his music. Better known as an improv saxophonist or point person for the Beanbender's music series in Berkeley, Plonsey also does some serious composing. His latest works are put on display by Daniel Popsicle, a 15-member band stacked with some of the most astute local players of outside jazz and new classical music.

The Popsicle strutted their stuff outdoors for a concert at S.F.'s Zeum children's center in July. In a cream-color blazer adorned with black swirls. Plonsey conducted the ensemble through compositions teetering between avantjazz and modern classical music, playing to a mix of devoted listeners and converted passersby.

During ensemble passages, Plonsey wandered through the group, weaving past music stands to make sure everyone was on the same page (literally) or raising his arms to count off the beginning of the next passage. Here and there he'd take time out for the occasional blazing sax solo.

Plonsey's classical influence came to the forefront when the band launched into "Humming, Moving, Still Our Flowers Are Blooming Under the Old Portcullis," playing the first half of the hour-long composition.

The piece opened with a slow, careful theme made of complex interweaving parts, then lightened up by the third and fourth movements, which were shorter and more whimsical. The sixth drew knowing groans from some of the players, with a grinning Plonsey noting, "This is the relentless one." What followed was a captivating statement built of spiky cartoon scales steeped in the studious repetition of minimalism — like a tune by a happy and drunk Philip Glass.

Other tunes were rich in Plonsey's trademark humor. "Cow with Ears" was a sing-along with lyrics made up by Plonsey's toddler son, Cleveland ("I want to be a big cow / With ears"). The set closed with "Who's Brother Morton?," which had a near-calypso feel and ended with the band wordlessly singing the main melody. Daniel Popsicle performs "Humming, Moving ... " in its entirety Sun/15, 7:48 p.m., Tuva Space, 3192 Adeline, Berk, \$8 donation requested. (510) 444-3595. (Craig Matsumoto)

Under a Dving Son All turned around

On a sprawling stage big enough to fit the San Jose Symphony, Under a Dying Son mounted their equipment in a halfmoon sliver of apron, as if they had eight other bands behind them. The only thing behind them at this September show at Gaslight Theater in Campbell was space. And another strange thing: the drum kit was also facing backward. The five members of Under a Dying Son poured into this claustrophobic sliver, giving it the population density of Hong Kong, and they, too, faced backward.

Guitarist Konane Cramer sidled up to the mic so you could see, briefly, that he has a face, as well as a white streak in his black mop of hair. When he asked everyone to come up to the stage (something to do with it being scary up there), half a room full of kids started up the stairs and streamed onto the stage. Cramer then urged them off the stage. He had meant for them to come up to the floor in front of

Under a Dying Son is a twisted little band. They launched into rapid-fire cacophony while singer Macklan Clendenin screamed in sheer panic; then they veered into an almost Pink Floyd calm before whipping up their next musical storm. The band excelled at tight, dead breaks, where Clendenin's fiercest shouts exploded over the silence

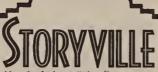
And convulsive Clendenin should have crashed into one of the three headstocks under his nose, or the two guitar players bookending him on either side (have you ever noticed that from behind, guitar playing looks a lot like taking a leak?), or the Calista Flockhart body of blond, pixie-haired bassist Shaye Farwell. But by some miraculous quirk of physics, the bandmates never collided.

Many songs featured little "breathers" cast in a sway-back-andforth feel that let drummer Zack Farwell's surprising finesse come to the fore. But the best moments were the frenzied every-player-for-him-or-herself rampages. And while the musicians played aural Twister, trajectories of a few die-hard moshers arched like fireworks over upturned faces; the transfixed, the rapt, and the stunned. Under a Dying Son play a benefit for Harbinger magazine, Sat/14, 7 p.m., Long Haul, 3124 Shattuck, Berk. \$5. (Marianne Messina)

WEDNESDAY, OCTOBER 11 10PM \$5 SPEEDY'S WIG CITY PRESENTS JINX JONES AND THE KING TONES THURSDAY, OCTOBER 12 10PM \$6 'ROUND WORLD MUSIC PRESENTS SATURDAY, OCTOBER 14 10PM \$6 CD RELEASE PARTY FOR TANG! & THAT 1 GUY AND HIS MAGIC PIPE SUNDAY, OCTOBER 15 9PM - FREE BEFORE 10PM - \$4 AFTER DUB MISSION PRESENTS THE BESTIN DUB & ROOTS WITH DJS VINNIE AND **MANEESH THE TWISTER** MONDAY, OCTOBER 16 10PM \$5 A LEAF GREEN PLUS THAT 1 GUY AND HIS MAGIC PIPE TUESDAY OCTOBER 17 10PM \$6 Nobody from Ipanema WED 10/18 AL FOWL AND THE SHAKES THURS 10/19 MEZCLA FRI 10/20 VIVENDO DE PAO SUN 10/22 DJS SEP AND RON







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GROOVE, SOUL & FUNK), \$10/10PM
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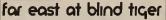
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music calendar

Friday 13

Riley Lee Clarion Music Center, 816 Sacramento; 391-1317. 8pm, \$11. **Mad Hannons** Ireland's 32. 9pm. Mission Blue Johnny Foley's. 9pm. Nobody from Ipanema Elbo Room. 10pm, \$6. Tropical Vibrations Ramp. 5:30pm.

Bay Area

Horacio Duran La Peña Cultural Center, 3105 Shattuck, Berk; (510) 849-2568. 8pm, \$12-14. See 8 Days a Week, page 76.

Dance clubs

Activate Manhattan Lounge, 699 Market; 552-1346. 5-10pm. Kylen, Brian Cox and Chameleon spin techno.

An Sibin 1176 Sutter; 929-1992. 9:30pm-2am. With Marc Anthony spinning house.

Assimilate 2000 Cat Club. 9:30pm.

Backflip 10pm-2am, \$5. House music with

Bassment 1015 Folsom. 11pm-3am.
Club Nzinga El Rio. 9pm, \$7. World beat with

Cymbiosis Movida Lounge, 200 Fillmore; 934-8637. 7pm. Jazz, salsa, and funk. Electric Club Townsend. 10pm-5am. House Electric Club Townsend. 10pm-5am. House music with Johnny Fiasco, John Howard, Julius Papp, Franky Boissy, Mike Ameci. Fag Fridays Endup. 10pm-5:30am, \$8. With Rolo, Ruben Mancias, and Blackstone. Far East Blind Tiger, 787 Broadway; 788-4020. 10pm-2am, \$5. House and 2-step with Paul Craven and guests. Garage 1028 Geary; 430-2169, ext. 9183. 10pm. House music with residents James Reed, and Mone.

Reed, and Mone. Girl Friday Stud. 10pm, \$6. Hip-hop, R&B, and reggae with Lady Base, Bella, and Black. House Beautiful Sno-Drift, 1830 Third St; 431-4766. 10pm-4am. With residents Joeski, Dano, and J.Z.

lbiza Club NV, 525 Howard; 339-8686.

19:30pm. R&B, Top 40, and salsa.
19nition Sacrifice. 10pm-2am, \$5.
Imperial Dub Club Six. 10pm-4am, \$10-12.
With Dubtribe and DJs Moonbeam Jones, Corey Black, Cosmic Jason, and Sunshine

In Bed with Fairy Butch Coco Club. 8pm, \$8. Lava Lounge 330 Ritch. 10pm, \$5. R&B, reggae, and worldbeat with Billy Vidal and

Life VSF, 278 11th St; 210-8633. 10pm-2am. Soul, R&B, club classics, and grooves. Love's Revenge 1326 Polk; 346-6478. 10pm,

\$7. Underground dance music with rotating residents. Proceeds benefit drug rehab and homeless programs.

Mandala Amoeba Music, 1855 Haight; 831-

1200. 7:30-10pm. With Vinnie Esparza.

Metronome Ballroom 1830 17th St; 252-9000.

9pm, \$8. Ballroom dance party.

Mission Dance Authority 26 Mix. 10pm-2am,

S5. With Val and Toph One.

Nikita 1015 Folsom, 9pm, \$5-10. With rotating residents and guests Kimball Collins and

Sequence Glas Kat. 10pm-2am. With RTigger, Bruce, Switch, and rotating residents. Shine Bas, 383 Bay; 441-3885. 9pm-2am, \$15. 2-step and breaks with Gliss, Foxxee,

Shobhan, and others.

Square Ruby Skye. 9pm-3am. With resident

Jerry Ross.
Stay High Fridays Up & Down Club, 10pm, \$5. Hip-hop and electronic music with Delon, Brandin, Meliss, Big Will, and others.
Thump Space 550, 550 Barneveld; 579-2000. 10pm-6am, \$15. Trance, techno, and house with Hux Flux, Noma, and others.
Trance Nation FTP Techno Cafe, 950 Grant;

982-2255. 9pm, \$10. Twice as Nice 111 Minna St. 9pm-2am. With

residents Tom Thump and Cool Chris, and guests Charlotte the Baroness, the Freeload-

ers, and Djeli Balla Tournkara. Wisdom Nickie's BBQ. 9pm-2am. Wisdom

spins funk and soul classics. XL Manhattan Lounge, 699 Market; 764-6922. 9pm-2am. With resident Repete. X-rays Cosmic Lounge 11:11 Lounge, 1330 Polk; 885-2652. 10pm-2am, \$5. House, techno, and trance.

Bay Area

Baja Fridays Club Luce, 2439 Durant, Berk; (510) 594-4083. 10pm, \$5. With Caesar

Continued on page 90



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music calendar

rock, jazz, folk/world, dance clubs & classical

Friday 13 From page 88

Garcia, and Paolo Vincenti. 400 Club 400 29th St, Oakl; (510) 261-1108.

900 clib 400 23h St, Oaks, (518) 250 These Ppin-2am. DJ dancing. Remenis Oaktree, 350 Embarcadero, Jack London Square; (510) 594-4061. 10pm. With Mind Motion, Toks, Sake-1, and Namane. Birthday party for Damu.

Classical

Cathedral Choirs St. Mary's Cathedral, 1111 Gough; 567-2020, ext 213. 7:30pm. The choirs gives a final concert before embarking on a tour of Italy.

New Music Ensemble San Francisco Conservatory of Music, Hellman Hall, 1201 Ortega; 759-3475. 8pm. The ensemble performs works by Toru Takemitsu, Giya Kancheli, and Paul Hindemith; Nicole Paiement con-

Philharmonia Baroque Orchestra Herbst Theatre, 401 Van Ness; 392-4400. 8pm. The orchestra performs a series of English baroque works, including pieces by Purcell, Handel, Bond, Locatelli, and Avison and Scarlatti. San Francisco Opera War Memorial Opera House, 301 Van Ness; 864-3330. 8pm, \$23-165. The opera presents a world premiere of Jake Heggie and Terrence McNally's *Dead* Man Walking, with mezzo-soprano Susan Graham in the primary role. Through

San Francisco Symphony Davies Symphony Hall, Grove at Van Ness; 864-6000. 8pm, \$15-80. See Thurs/12.

Lynn Schugren Old First Church. 8pm, \$7-9. The pianist performs a repertoire of classical and modern piano works, including a world premiere of composer Ken Durling's Zig Zags.

saturday 14

Rock/blues/hip-hop

Applesaucer, Red Planet Cafe du Nord. Sam Butera and the Wildest, New Morty Show Bimbo's 365 Club. 9pm, \$20. Say What!?, Mackhand, Roux Paradise Lounge. 8:30pm, \$9. With Carpetroom in the Daniel Castro Lou's Pier 47, 4pm.

Oaniel Castro Lou's Pier 47, 4pm.

Oave Crimmons Band Ireland's 32, 9pm.

Sugar Pie DeSanto Boom Boom Room.

Double Funk Crunch Tongue and Groove.

Ory County Paradise Lounge. 6pm. Andrew Jeffrey Lou's Pier 47. 9pm Johnny Fabulous Cosmopolitan Cafe, 121 Spear; 543-4001. 8pm. Fabulous Oisaster, Moss, Flipsides Tempest.

Flying Other Brothers, Hanuman Slim's. 9pm,

Oiego Garcia San Francisco Conservatory of

Music, Hellman Hall, 1201 Ortega; 759-3400, ext 3612. 8pm.

Celeste Hernandez and Luke Templeton Brainwash. 8pm.

Lab Rats Skip's Tavern. 9:30pm. Last Gasp, Laced Bottom of the Hill. 10pm. Ledisi Bruno's. 10pm. moe. Fillmore. 9pm, \$18.50.

Anders Osborne Biscuits and Blues. Midnight,

Puckett, Jill Knight Last Day Saloon. 9pm, \$5. Red Krayola, Oavid Grubbs The Cellar at Johnny Foley's, 243 O'Farrell; 522-0333. 8pm,

Richmond Sluts, Pattern, Heart of Snow Tip-

Top Inn. 10pm, \$5.
San Francisco Late Night Coalition civic rally and protest United Nations Plaza, Market at Seventh St; 820-3256. 2-7pm. With DJs Jeno, Phil Smart, and Dutch.

Andy Santana and the West Coast Playboys

Blue Lamp. 9:30pm.
Tang!, That One Guy and His Magic Pipe

20 Minute Loop, Ramona the Pest, Niall and

the Fern Hotel Utah. 9pm. Terry Van Zandt and the Keys to the Universe Lost and Found Saloon. 9pm, \$5. Bobbie Webb Lou's Pier 47. Noon.

Bay Area

Buddhakowski, Slow Poisoners, ing, Lean, Brian Cline Band, East of Eden, Everythingnothing, Nine Foot Nine, Timma, Yellow Five People's Park, Haste at Dwight, Berk; (415) 332-0718. Ipm.

Fetish, Influence, Short Wave Rocket Port

Lite. 9pm, \$3.
Gazillions, Lisa Marr Experiment, Run for Cover Lovers Stork Club. 9pm, \$3

Johnny Nitro and the Ooor Slammers lvy Room, 10pm, \$5.

Pseudopod, Psykoplis Blake's. 9:30pm, \$5. Kenny Blue Ray Eli's Mile High Club. 8pm.

Jazz/new music

Alphabet Soup Eastside West. 8pm Riley Bandy Quartet Black Cat. 9:30 and 11pm, 12:30am, \$7.

Cornerpocket Enrico's. 8:30pm. Randy Craig Ouo Cobalt Tavern. 7:30pm. Ben Graves Trio Circadia. 9pm, \$3. Green Street Trio Café Claude. 7pm. Jeanne Hoffman and Oon Bennett Moose's.

Shan Kenner Trio Rose Pistola, 10pm. Manring-Kassin-Oarter Noe Valley Ministry.

Mingus Amungus Ghirardelli Square, Beach at Larkin; 788-7353. 1pm. "Jazz at Ghirardel-

BJ Papa Cafe Prague, 584 Pacific; 433-3811.

Marcus Shelby Jazz Orchestra Butterfly 1710 Mission; 864-5575. 10:30pm. With DJ

Lavay Smith and Her Red Hot Skillet Lickers Biscuits and Blues. 8 and 10:30pm, \$15. Jeremy Steinkoler Trio San Francisco Brewing Company, 155 Columbus; 434-3344.

Michael Udelson One Market Restaurant.

Paula West Plush Room. 8 and 10:30pm, \$20-25. Through Sun/15.

Ronald Wilson Quintet Les Joulins. 8pm. Continued on page 94

Mackhand

his four-song live CD from Bay Area group Mackhand proves that in hiphop it's just as easy to lay back and drop some swirly science as it is to grimace a lot and grab your nuts and get all mean and nasty. "How can I be down / With some viscous and gravy?" they ask cryptically over a flanged-out live beat not far into their first track, paying homage to Tribe's nonviolent "Ham and Eggs" while poking fun at Ice T's gangsterrific brag-fest "Colors." "11th Item" features a spooky chime sample and a welcome-tomy-underground-lair bass line. And "Furniture Love" gets domestic over a fuzzy bass, funky drum breaks, a killer "heyyyy" sample, and scratch upon scratch as an awfully whipped loverboy coos, "I love you now / I'll love you til the end / I love you like Ricky Martin loves men." Info: (415) 777-5552. (Summer Burkes)

Send tapes to Demo Tape, Bay Guardian, 520 Hampshire, S.F., CA 94110. The Demo Tape o' the Week is available in MP3 format — check it out at sfbg.com. If you or your band wish to submit a demo, include a signed copy of our legal release, online at www.sfbg.com/AandE/demo/release.html.

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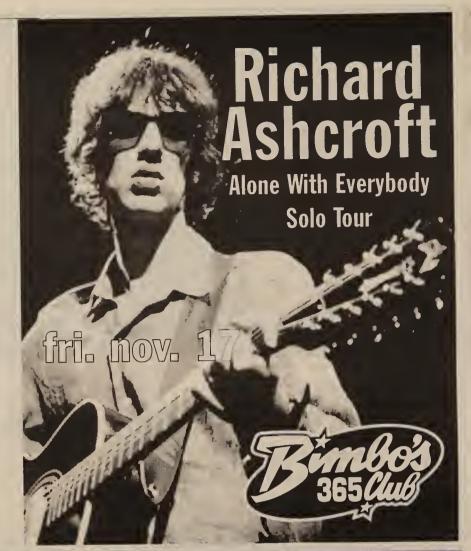
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> Thursday 19th Sierra Nevada Oktoberfest Promos

Friday 27th Spaten Block Party

Friday 20th

Wednesday 25th

Thursday 26th Sam Adams Beer Promos & LIVE 105 DJs

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Any given day

here are some who believe that 1015 Folsom is one of the worst clubs in San Francisco right now. And, to be honest, who am I to argue? After all, I'm just a poor country boy from Sacramento, a place where young people sit around all day, picking at the grass and lazing in 100-degree weather, and look to San Francisco in wonder and awe.

So maybe I'm a bit starstruck when I go to 1015 Folsom and check out the world-class DJs it draws on a regular basis. A while ago, I saw Ian Pooley spin an incredible set of smooth house laced with subtle breakdowns. Ignoring the crowd behind me, I stood in front of the decks for two hours, sometimes dancing, sometimes staring at his mixer like a deranged trainspotter, eager to decode his methodology for stringing together soulfully complicated tracks.

Then there was the time I went to see Deep Dish at his monthly residency during the club's Release party. Unfortunately I had to split my time between M3 in an upstairs room, Deep Dish on the main floor, and Scott Edmonds in the basement. In the end, Edmonds won out, as I watched him mix up jungle, drum 'n' bass, and 2step into a heady brew of swaggering beats. I had never heard 2-step before in a live context, at least not consciously. It reminded me of a comment my friend Jazzbo once made about how 2-step was Britain's response to Timbaland's famous stuttering drum machines (and, concurrently, how Timbaland was the answer to U.K. drum 'n' bass). Hearing hip-hop hits like **Dr. Dre**'s "Forget about Dre' remixed in 2-step stylee somewhat confirmed this theory.

Kicking it downstairs provided some relief from the infamous "social scene" that swirled around the main floor. When I tried to check out Deep Dish, this guy started dancing right behind me, knocking against me every other second, until I had to stop and tell him, "Hey, stop bumping into me." "Sorry," he said sheepishly. Then he started doing it again! At one point, I started swinging my arms around like Bill Cartwright of the Chicago Bulls used to do back in the day, half defending myself, half trying to knock somebody out.

I guess that's a part of club life, because the same thing happened when I went to Wicked at Club Townsend the following weekend. This time, though, people weren't aimlessly clearing trails across the floor (at least not until the wee hours of the morning), they were searching out better spots to dance in and catch a glimpse of Jeno, who was spinning an excellent, hit-laden set of house.

However, the highlight was Garth's set from 2:30 to 4:30 a.m. He started out by stopping any momentum Jeno had built up by tossing a couple of '70s rock songs into the mix. Then Garth built a vibe, record by record, mixing everything from breakbeat to old-school disco, until he worked the crowd into a frenzy. Meanwhile we all watched the back wall, as Todd Jaquith and his A.M.M.O. (Advanced Multi-Media Operative) crew used a phalanx of videotaped images to project a psychedelic tapestry of "liquid visuals" against it.

Wicked was ill, man ... but by midweek all those Indian summer dreams it inspired had dissipated into the grind of the working week and the Bay Area's notoriously moody weather. Did we even celebrate summer this year? Wednesday, I remember the breeze hitting my face as I parked my car along Oak Street and walked toward the Justice League and its Elephunk club. And I was hungry that night, real

Luckily, Mr. Brown Presents was doling out free servings of rice, chicken wings, and other delectable snacks. I greedily inhaled the food while listening to Jahyzer spin old-school classics like "Apache" and watching Dolemite on the projector screen hanging behind him. It wasn't a liquid visual, that's for sure, but it would have to do for entertainment until the evening's main performer, Ugly Duckling, took the stage.

I was still mad hungry, but like an idiot I left. Sometimes I have the attention span of an ADD child, but I had to be sure I caught Guru, who was promoting his new Jazzmatazz project at the Atrium Restaurant. Walking in, all I could see, besides mad cats dipped in silk shirts and fresh cuts, was empty plates heaped with crumpled napkins and chicken bones. All that was left on the hors d'oeuvres table was a tray of cheese and vegetables — even the bowl of ranch sauce was wiped clean. Dejectedly, I grabbed a chunk of cheese and headed toward the press conference.

As a handful of reporters listened, Guru broke down various minutiae of Jazzmatazz, as well as the hip-hop game. What impressed me, though, wasn't the knowledge he imparted, but his serious yet warm demeanor. He never scoffed at the questions, and when he finally got up after imparting a lifetime's worth of sound bites, he gave everyone dap, smiling and shaking our hands.

I was struck by how professional he was, even though he must have been tired from talking to the press all day. And don't get it twisted, son, this is mad work. But we try to have fun while we're doing it.

- Pick up Ananda Project's Release (Nite Grooves). It's the latest exploit from former Wamdue kid Chris Brann, and is loaded with beautifully sublime vocal tracks like "Breaking Down" and "Glory Glory."
- . Release 1015 Folsom's version of Saturday love with special guests every week. 10 p.m., 15 bucks. While you're there, drop in on Subterra, where resident Tom Thump and guests spin 2-step, jungle, and miscellaneous breaks.
- Elephunk This venerable institution labors on at a new location, the Justice League. 9 p.m., \$7 before 11 p.m., who knows how much afterwards? Get there early. 💠

Send comments to illvibe@sfbg.com.



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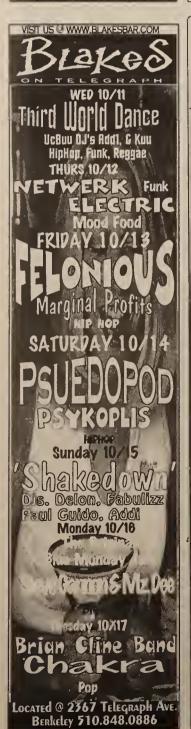
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music calendar

rock, jazz, folk/world, dance clubs & classical

Saturday 14

Zone Jazz at Pearl's. 9:30pm.

Bay Area

Pickpocket Ensemble Albatross Pub, 1822 San Pablo, Berk; (510) THE-BIRD. 9pm. Todd Sickafoose Quartet Jupiter. 8pm Cedar Walton Trio Yoshi's. 8 and 10pm, \$26. With James Moody, Curtis Fuller, Stefon Harris, Billy Higgins, and David Williams. Through Sun/15.

Folk/world/country

Fleeting Trance Borders Books and Music, 400

Christian Kiefer Rockin' Java, 1855 Haight;

831-8842. 7:30pm. Mission Blue Johnny Foley's. 9pm. Jim Nunally Atlas Cafe, 3049 20th St; 648-

Old Time String Band and Colonel Trout's Possum Humpers 3300 Club, 3300 Mission; 826-6886, 8:30pm. Drchestra Universal Ramp. 4:30pm.

Orquesta Kache Cafe Cocomo. 10pm. Paddy's Dream Plough and Stars. 9:30pm. Ponticello, Mad Hannans Starry Plough.

Laura Risk and Athena Tergis San Francisco Maritime Park, Fisherman's Wharf; 561-662. 8pm, \$12.

Dieli Balla Tounkara El Rio. 3:30pm. Djeli Balla Tounkara Baobab Restaurant, 3388 19th St; 643-3558, 10:30pm. Bunny Wailer, Andrew Tosh, Nyahbinghi Drummers, Ras Mo Maritime Hall. 8pm, \$25.

Bay Area

Horacio Duran La Peña Cultural Center, 3105 Shattuck, Berk; (510) 849-2568. 8pm, \$12-14. See 8 Days a Week, page 76. **Golden Bough** Freight and Salvage. 8pm,

Piedmont Bluegrass and Jam Cato's Ale

Savoy-Doucet and California Cajun Orchestra Ashkenaz. 9:30pm, \$16.

Dance clubs

An Sibin 1176 Sutter; 929-1992. 9:30pm-2am. With Chris B. spinning house.

Atmosfere Justice League. 9pm-2am, \$10-12. House music with resident Said, and guests Smash Hunter and Shauna Selvin. **Atmosphere** *Galia*, 2565 Mission; 822-8252.

9pm-2am. With Martin Luther and DJ Positively Red.

Backflip 10pm-2am, \$5. House music with Pete Stull

Baysiks Top. 7-10pm. With Affect, Fiction,

and Dom Some.

Club Dark 11:11 Lounge, 1330 Polk; 885-2652. 10pm-2am, \$3. Resident DJ Oedipus

spins jungle.
Contrast Blind Tiger, 787 Broadway, 788-4020. 10pm-2am. House music. Eklektic Cat Club. 10pm. With residents and

guests E-Sassin and Kei. Fat Cat vs. Formula One 330 Ritch. 10pm.

Sixth year anniversary with Kirk, Wisdom, dedan, Dustin, and Consuelo.

Funky Techno Tribe Bill Graham Civic Auditorium, 99 Grove; 263-5767. 8pm, \$35. With Sneak, Mark Farina, Dan, Jeno, Hector Car-denas, Arturo Garces, Darren Emerson, Donald Glaude, Phil Smart, Barry Weaver, Graeme, RKTech, Liquid, DJ Rap, Kool Keith, DJ Cam, Runaways UK, and the Triple Threat DIs.

Future Roots Movida Lounge, 200 Fillmore; 934-8637. 9pm. With Kevin and Huckster. Groove Kitty Glas Kat. 9:30pm-2am. House music, trip-hop, and rare grooves with resi-

Hit Parade Nickie's BBQ. 9pm-2am. Kevin and George spin disco, funk, and soul. House and Groove Temple Bar, 600 Polk; 979-9994. 9pm-2am. With Beetroot, Spork, Conormac, Aqua Funk, and guests. Lush CoCo Club. 10pm-2am, \$5.

Metronome Ballroom 1830 17th St; 252-9000. 9pm, \$6-8. Ballroom dance party. New Wave City King Street Garage. 9pm-3am,

\$5-10. New-wave music with Skip and Shin-

Oktoberfresh Broadway Studios. 9pm, \$5-10. With Felonious, Ren the Vinyl Archaeologist, Radioactive, and others. Dpus Iron Horse, 19 Maiden Lane; 364-1892.

9:30pm-2am, \$10. Urban grooves and house with Dave Gillis, Jojo Tran, Ben Doren,

Other Whirled Endup. 6am-4pm. With Girl Friday, Charlotte the Baroness, Christine, Fabulizz, and Queen Agnes B.

Oushaya VSF, 278 11th St; (800) 581-2107. 9pm-2am, \$15.

Pure Bas, 383 Bay; 441-3885. 8pm-2am.
Deep house with Ruben Mancias and Rafael de la Cruz.

Release Ten 15 Folsoni. 10pni, \$15. Four lev-

ets, 10 DJs.

Remedy Big Heart City, 836 Mission; 6460803. 9pm-4am. House, soul and R&B.

San Francisco 354 11th St; 863-5964. 9pm.
With rotating residents Lele, Dano, IZ, David Coleman, and Sen-sei.

Scuba Manhattan Lounge, 699 Market; 543-0191. 9pm. With residents Miguel "Migs," Rasoul, Franky Boissy, and Mauricio Aviles and guests Dino and Terry.

Senses Kells Restaurant and Pub, 530 Jack-

Son; 820-1496. 10pm. Urban music with Mind Motion, Franzen, and D-Sharp. Sexy Provocative Schroeder's, 240 Front; 289-2030, ext 4. 9:30pm-2am. Hip-hop and R&B with Rolo 1-3 and T.D.

Speed 1028 Geary; 430-2190, ext. 1374. 9pm-2am. Hip-hop, R&B, and soul with Mind

Motion and Franzen.

Subterra Ten 15 Folsom. 10pm-6am. With

Sub Zero Sno-Drift, 1830 Third St; 431-4766. 10:30pni-4am. House and U.K. garage with resident Sean Ferguson and guests Andy Caldwell, Science, and Mikebee.

Supastar Sacrifice. 10pm-2am, \$5. With local

Three Down 26 Mix. 9pm-2am, \$6. House music with M3 and Mauricio and guests Digs and Wosh.

Trance Nation FTP Techno Cafe, 950 Grant; -2255. 9pm, \$10. With Joe, Ty Vilaysak,

Yelofngr, and Stu.
Universe Club Townsend. 9:30pm-7am, \$12. With Jamie J and David Harness.

Bay Area

400 Club 400 29th St, Oakl; (510) 261-1108. 9pm-2am. DJ dancing. Rimshot Bench and Bar, 120 11th St; (510)

839-0580. 9pm, \$6-8. With Mulatto E., Chris Johnson, Naughtyboy, and Sekou spinning hip-hop, R&B, house, and reggae

Classical

New Music Ensemble St. Gregory of Nyssa Church, 500 DeHaro; 759-3475. 2pm, \$6-10.

San Francisco Opera War Memorial Opera House, 301 Van Ness; 864-3330. 2pm, \$25-165. See Wed/11.

San Francisco Symphony Davies Symphony Hall, Grove at Van Ness; 864-6000. 8pm, \$15-80. See Thurs/12.

Bay Area

Melissa Fogarty and Jennifer Griesbach
Trinity Chapel, 2320 Dana, Berk; (510) 5493864. 8pm, \$10. The soprano plays baroque
guitar along with harpsichordist Griesbach
during a concert of selections by Luigi Rossi,
Girolamo Frescobaldi, and others.

Philharmonia Baroque Orchestra First Congregational Church, 2345 Channing, Berk; (415) 392-4400. 8pm. See Fri/14.

sunday 15

Rock/blues/hip-hop

Blues jam Blue Lamp. 9:30pm. With Pimp

'Cohen's House of Fun' Last Day Saloon.

Regi Harvey's blues jam Skip's Tavern. 4pm.

With Thunder Blue.

Andrew Jeffrey Lou's Pier 47. 9pm. Joan of Arc, Track Star, Western Bottom of

the Hill. 9pm, \$8-10 Kathy Lemons and Johnny Ace Band Biscuits

Music Lovers, David Hopkins Cafe du Nord.

Johnny Nitro Lou's Pier 47, 4pm. Persephone's Bees, Oeath Ray Make-Out

Room. 7pm, \$6.

Beebe Price Boom Boom Room. 9:15pm, \$3.

Runaways UK, Tim Love Lee, Oarkhorse,

Continued on page 97







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music calendar

Sunday 15

From page 94

Toph One, Dub Rasta Pete 111 Minna St. 9pm, \$8. See 8 Days a Week, page 76. Bobbie Webb Lou's Pier 47. Noon.

Steve Freund Ivy Room. 10pm, \$5. With

Jazz/new music

Rich Armstrong Quartet Starlight Room.

Macy Blackman Duo Cobalt Tavern. 7pm. Mike Greensill Moose's. 7:30pm. With guests. Hanuman Tongue and Groove. 9:30pm, \$5. Mitch Marcus Quintet Black Cat. 9:30 and 11:30pm, 12:30am, \$5.

Curt Moore's Soul Sauce Jazz at 33, Pier 33, Embarcadero; 788-4343. 3pm.

Rudy Salvini Big Band Boathouse, 1 Harding;

681-2727. 6pm, \$15-25. Ted Shafer's Dixieland Jazz Band Les Joulins.

Mitch Schrift and Alexander Smith Carta, 1760 Market; 863-3516. 7pm. Bill Travis Orchestra Top of the Mark.

8:30pm, \$6. Paula West Plush Room. 5 and 8pm, \$20.

Bay Area

Jazz jam session Bluesville. 8pm. Jazz Jain session Buesvine. opin.
Daniel Popsicle Tuva Space, 3192 Adeline,
Berk; (510) 444–3595. 7:48pm, \$8.
Cedar Walton Trio Yoshi's. 2 and 8pm, \$5-26. With James Moody, Curtis Fuller, Stefon Harris, Billy Higgins, and David Williams.

Folk/world/country

Los Cruzin' Cyotes Ramp. 4:30pm. Judea Eden, Kenni, Amy Meyers CoCo Club.

7pm, \$5. Jose Maceda Yerba Buena Gardens, 701 Mis-

sion; (510) 430-2296. Ipm.
Tony McMahon Johnny Foley's. 9pm.
'Seisüin' Plough and Stars. 9:30pm. With Jack Gilder, Junji Shirota, and Kevin Bern-

Bay Area

Open mic Stork Club. 9pm. Ponticello Cato's Ale House. 6pm. Savoy-Doucet Cajun Band Freight and Salwage. 8pm, \$16.50-17.50.
'Starry Session' Starry Plough. 8pm. Traditional Irish music with Shay Black.

Dance clubs

Bionic Top. 10pm-2am. With Solar, Mark E. Quark, and Iz.

Compression An Sibin, 1176 Sutter; 267-Onlinession Austria, 170 State, 2079 9335. 9pm-2am. Jungle with Havoc and the Intellectual MCs.

Dub Mission Elbo Room. 9pm, \$4. Dub and

roots with Vinnie Esparza and Maneesh the

Blue 11:11 Lounge 1330 Polk; 885-2652. 10pm. House with Ryan Bazely, Jason G, and

guests.

Energy Holy Cow. 9pm. Funky house with
Norman Stradley, Pablo, and Demilo.

Fallout Cellar. 8pm-2am, \$6-10. Jungle.

Fire it Up! Storyville. 9pm-2am, \$10. With the
Triple Threat DJs, Derrick-D, and others. Birthday party for Shortkut and Jahyzer.

Gasoline Stud. 10pm-3am, \$5. With resident
DJs Enemy, Tom Silk and Pete Stall spinning
hard house, hard-NRG and techno.

Homestyle: The Integration Project 2174
Market; 595-9959. 9pm. Urban music, social
dancing, and jam sessions.

Jelly's Club Havana Jelly's 4pm, \$12. With Orquesta Borinquen and DJ lvette Fuentes. Magnitude B.O. N'Touch Dance Club, 1548 Polk; 444-8413. 8pm-2am. With Jack Rojo, Lambchop, Shawn Perry, and Derek. Metronome Ballroom 1830 17th St; 252-9000.

5pm, \$5. Jitterbug dance party. 8pm, \$8. Salsa night. Oblivion Tongue and Groove. Midnight. With

Flash Gordon, Keith O'Reilly, and Johnny. Pleasuredome Club Townsend. 9pm-3:30am, \$7. With Neil Lewis and Michael Man-

La Pura Vida 26 Mix, 8pm-2am. With Consuelo and Kevin Koga.

Rebirth 330 Ritch. 10pm. Soul and R&B with

DJ Henry and guests.
Reggae Sundaze Nickie's BBQ. 9pm-2am. Ras David I spins reggae.

Sixxteen Cat Club. 10pm. Rock 'n' roll. Spundae Ten 15 Folsom. 10pm-6am. With rotating residents.

Stone Cold Chillin' Movida Lounge, 200 Fill-more; 934-8637. 6pm. With Woo and Maz spinning downtempo, drum 'n' bass, and 2-

Sunday School Up & Down Club. 9pm-2am, \$10. With rotating residents Demilo, Patrick

Wilson, and Norm Stradley. **T-Dance** Endup. 6am-2am. With resident

Testpress Sundays Blind Tiger, 787 Broadway; 758-4820. Hpm-2am, 83. Drum 'n' bass and 2-step.

Time Zone Stud. 10pm. '80s music with Steve

Masters and Dangerous Dan.

Tino Corp. Sacrifice. 10pm-2am. With Tino, Jack Dangers, Ben Stokes, Tau, Laura Dame, and Mike Powell.

Touch Bass HiFi. 10pm, \$5. House music by

Tripp Beale Street Bar and Grill, 133 Beale; 543-1961. 6pm-2am, \$5-8. With rotating res-

Watermelon Pier 41; 762-4586. 7pm, \$25. House music with Dano, JZ, fredness, Carlitos, Dave Coleman, and Sen-sei.

Bay Area

400 Club 400 29th St, Oakl; (510) 261-1108. 9pm-2am. Salsa.

Oakland Reggae Sundays Eli's Mile High Club. 8pm. With DJ Namane and guests. Spa Ibiza Resort Prive', 10 Hegenberger, Oakl; (415) 339-7444. Noon. With DJs Grant Plant, Digs and Wosh, Frank Richards, and several others.

Classical

Bryan Baker Community Music Center, 544 Capp; 647-6015. 4pm. The pianist gives a recital of works by Liszt, Schubert, Mozart,

Bay Brass Old First Church. 4pm, \$7-9. The local musicians' cooperative performs new music by members of the California Composers' Consortium. Featured composers in-

Clude J.J. Hollingsworth, Alexis Alrich, Thomas Goss, and Max Simoncic. Ivan Guevara St. Mary's Cathedral, 1111 Gough; 567-2020, ext 213. 3:30pm. The or-

ganist gives a recital.

Wendy Hillhouse San Francisco Conservatory of Music, Hellman Hall, 1201 Ortega; 759-3475. 2pm, \$6-10. The mezzo-soprano, accompanied by pianist Josephine Gandolfi, gives a recital of works by Haydn, Debussy, and Lou Harrison.

and Lou Harrison.
Philip Nicol San Francisco Brewing Company,
155 Columbus, 434-3344. 3pm.
San Francisco Symphony Davies Symphony
Hall, Grove at Van Ness; 864-6000. 2pm, \$27. Members of the San Francisco Symphony join pianist Lang Lang in a chamber music concert of works by Loeffler, Mozart, and Brahms.

Bay Area

'Pipes Spectacular' Unitarian Universalist Church, One Lawson, Berk; (510) 836-8747. 7pm. The San Francisco chapter of the American Guild of Organists presents this concert, which features organists Christopher Putnam, Sandra Soderlund, and John Karl Hirten, among others. Eric Howe is the conductor. Prometheus Symphony Orchestra Saint Ambrose Church, 1145 Gilman, Berk; (510) 527-1519. 3pm. The orchestra performs Sibelius's Symphony no. 5 in E-flat Minor, as well as works by Tchaikovsky, and Elgar. Eric

Hansen conducts. **Deborah Voigt** UC Berkeley, Zellerbach Hall, Berk; (510) 642-9988. 3pm, \$28-48. The soprano, accompanied by pianist Brian Zeger, sings works by von Zemlinsky, Griffes,

lmonday 16

Strauss, and others.

Rock/blues/hip-hop

lan Brennan Show Brainwash. 9pm. Enda, Milwaukee, Amory Bottom of the Hill. Friends and Allies Boom Boom Room.

9:15pm, \$3. Goh Paradise Lounge. 8pm. 'Mark Growden's Electric Piñata' Cafe du

Nord. 9pm, \$5.

Continued on page 98

WEDNESDAY

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W/ Roberta Donnay

Wed 10/18 SECOND SET w/ LUCE

> 1695 Polk @ Clay 415,921,1695



Wed 10/11 9:30 Sunless Day Me First The Clap Band Thu 10/12 9:30 \$6

\$6

Persephone's Bees E Stiff Richards Keyser Sozé Joan Of Arc

\$8 in advance \$10 at door Sunday philip *jen * parker * amu Sat prewedding party

Last Gasp 10:00 free Laced Joan Of Arc F Track Star & advance t door Western

\$un 10/15 9:00 \$8 in advance \$10 at door Enda Mon 10/16 9:00 \$5 Milwaukee

Playtonics Tue 10/17 9:00 \$5 Sloe Zerotheory Dredg

The Fucking Champs Wed 10/18 Bozart 9:30 Mechakucha

UPCOMING Thu The Makers 10/19 Fireballs of Freedom The Vue

Pinback Rubymar Fort Erie 10/20

Chrome Molly Westwind Sat 10/21 Canyon Creep

Sun all-you-can-eat The Get Go 10/22 BBQ at 3 The Smarties Dealership

Electric Company Blectum from Blechdom Kid 666 Vs. Lesser MC Treacherous Jackson Breed of Mind Moodfrye

Lords of the Manor Kick 10/23 The Richmond Sluts Speedball Baby Horrors 10/24

Seven Percent Solution 25

The Plus Ones 26 Polkacide 27

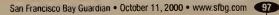
Charming Hostess 28

Dismemberment Plan 29 Continental 30

Groovie Ghoulies 31















CLUB INFERNO:
A ROCK/ROLL DRAG REVIEW
ABOVE: SKOZEY FETICH 3:30
CANDY FROM STRANGERS 5:30
POETRY: 8PM SAM BASS
GABRIEL GORDON 10PM (DEADWEIGHT/NATALIE MERCHANT)

• FREE MONDAYS • GOH • IF I \$2 BEER! \$3 WELL DRINKS!!

BLUEBEARD GAMMERA
WINGNUT • PEG
ABOVE: 7PM - EXTRA GHOST
OPEN MIC 9PM

PRIDE & JOY •
SALVATION AIR FORCE
ABOVE: ALL-STAR COMEDY 8PM

KOFY BROWN • KINDNESS • MY FAMILIAR ABOVE: VERONICA LUSTRE • THREE HOUR TOUR HH: FUNKY SOUL REC.

MARK GROWDEN'S
ELECTRIC PINATA
MYLES BOISEN
FAWN FABLES • MOE STAIANO
ABOVE: LEMON LIME LIGHTS •
HOARHOUND
MATHEW EMBRY HH: J.S. FREE

GO KART GO • DEALERSHIP • BLUE SKY ROADSTER ABOVE: CAPTAIN TONIC HH: TOMMY D. NOW

10/26 UPCOMING: HAIGHT ASHBURY FREE HEALTH CLINIC BENEFIT 308 11th St. @ Folsom - S.F. - 415-861-6906 music

calendar

k, jazz, folk/world, dance clubs & classical

Monday 16

Mark Hummel Lou's Pier 47. 9pm. Jukes Grant and Green, 1371 Grant; 693-

Little Fuzzy, Western Make-Out Room.

Open mic Skip's Tavern. 7pm. With Regi

Harvey,
Kevin Russell Biscuits and Blues. 8:30pm, \$5.
Tea Leaf Green, That One Guy and His Magic Pipe Elbo Room. 9pm, \$5. Glen Walters Lou's Pier 47. 4pm.

Bay Area

'Blue Monday Jam' Blake's. 9:30pm, \$3. Featuring the Steve Gannon Band.

Blues jam Eli's Mile High Club. 9pm. With Scott Duncan.

Country Pete McGill and friends A&C Club,

1950 San Pablo, Oakl; (510) 893-4100. 9pm

Jazz/new music

Hal Bigler Group San Francisco Brewing Company, 155 Columbus; 434-3344. 8pm. Dick Conte One Market Restaurant 7pm Contemporary Jazz Orchestra Jazz at Pearl's.

Kevin Gibbs and Ruth Davies Moose's. 8pm Steve Lucky and the Rhumba Bums Starlight

Napata Mero Mecca, 2029 Market; 621-7000.

Beebe Price Enrico's, 8pm. With Larry

O'Leno and John Clark. Realistic Black Cat. 9:30pm, 11pm and

Sparkling Beatnik Festival' Nichiren Buddhist Church, 2016 Pine; 567-3020. 8pm, \$8. With Stuart Dempster, Pran, Space Between, Elizabeth Falconer, and Jarrad Powell.

Bay Area

Jazz improv jam session Black Dot Cafe, 2330 International, Oakl; (510) 533-6629.

Mikael Stavostrand and Moljebka Pvlse Mills College, music building, ensemble room, 5000 MacArthur, Oakl; (510) 430-2331. 7:30pm,

Harvey Wainapel Quartet Yoshi's. 8 and 10pm, \$8. See 8 Days a Week, page 76

Folk/world/country

Acoustic open mic Blue Lamp. 9:30pm Capital Sun Rays, Paul Benoit and Scott Law International Center, 50 Oak; 841-1323. 8pm,

Guitarras y Congas Top of the Mark. 8pm, \$6. Ponticello, Salt Lick, Niall and the Fern Hotel Utah. 8:30pm.

Bay Area

'Ceili' Starry Plough. 9pm.
Bill Staines Freight and Salvage. 8pm, \$15.50-16.50.

Dance clubs

Asindee 330 Ritch. 10pm. Jungle, drum 'n' bass, and 2-step garage with Femme Fatales, Dom Some, and JP.

Density Justice League. 10:30pm, \$5. Drum 'n' bass with Danny the Wildchild, Rinse,

Aye-N, Ivry, Havok, and Clip. Funk Motel Dalva, 3121 16th St; 252-7740. 10pm-2am. '60s and '70s funk with Daniel

Grateful Dead Jams Nickie's BBQ. 9pm-2am. Dark Star Dan plays rare Grateful Dead

Rockin' Java 1821 Haight; 831-8842. 7pm.

Hip-hop and open mic.
Slapbass Movida Lounge, 200 Fillmore; 934-8637. 9pm. Jazz, soul, and funk with DJ

Smoove Blind Tiger, 787 Broadway; 788-4020. 9pm-2am. House music. Star Lounge Up & Down Club. 10pm-2am,

55. DJ Henry and guests spin soul, dance-hall, and hip-hop.

Tranquility Base 26 Mix. 9pm-2am. Ambient sounds with DF Tram and guests.

Tranquilo Amnesia. 10pm-2am. Drum 'n' bass, downtempo, and abstract hip-hop with Kamahele, Presha, and G.A.S.

Vroom FL Rio. 8pm-midmint. Punk. Sunk. Vroom El Rio. 8pm-midnight. Punk, funk,

Classical

Jean-Michel Fonteneau San Francisco Conservatory of Music, Hellman Hall, 1201 Orte-ga; 759-3475. 8pm, \$6-10. The cellist, accom-panied by pianist Gwendolyn Mok, gives a recital of works by Krzysztof Penderecki, Allen Anderson, Meyer Kupferman, and

Francis Poulenc.
Left Coast Chamber Ensemble War Memorial Performing Arts Center, 401 Van Ness, 642-8054. 8pm, \$12-15. The ensemble opens its season with two West Coast premieres by

composers Zhou Long and Chen Yi.
San Francisco Gay Men's Chorus Palace of Fine Arts, 3301 Lyon; 863-4472. 6pm, \$75-125. The chorus, along with guests Nell Carter, Debra Voight, Val Diamond, and others, hosts an evening of spoken word and

tuesday 17

Rock/blues/hip-hop

Bluebeard, Gammera, Wingnut, Peg Paradise Lounge. 8:30pm. With Extra Ghost and open mic with Miss Jessica and Judith the Tart, in

the upstairs lounge.

Ralph Carney and the Natural Light Band Biscuits and Blues. 8:30pm, \$7.50 Daniel Castro Lou's Pier 47. 9pm.

Fightmaster, Johnny Fugazo Orchestra

Tongue and Groove. 9pm. Andrew Freeman Band Blue Lamp. 9:30pm. Mark Lanegan The Cellar at Johnny Foley's, 243 O'Farrell; 522-0333. 8pm, \$14-15. Oscar Meyers' Bluesbeat Boom Boom Room.

'New Roots to Hip-Hop' Last Day Saloon.

9pm, \$5. With Felonious. Peoples Bizarre Brainwash. 9pm. Radiators Great American Music Hall. 9pm,

\$21. Through Sat/21.

Jock Rockenbach Lou's Pier 47. 4pm.

Beth Waters, Jane Brody, Penny Framstad

Red Devil Lounge. 8pm, \$5. Zerotheory, Dredg Bottom of the Hill. 9pm,

Bay Area

Brian Cline Band, Chakra Blake's. 9:30pm, \$3. Jazz/new music

Blue Room Boys Top of the Mark. 8pm, \$6. Larry Braggs and Bizness Starlight Room.

8pm. **Kenny Brooks Trio** Black Cat. 9:30 and 11pm,

Ezra Gale Trio Amnesia. 9pm.
Patrick Greene Quartet Bruno's. 10pm Gerry Grosz-AC Lewis Trio Beach Chalet.

Mezcla, Corazon Galia, 2565 Mission; 522-

9640. 9pm, \$10-20. See Critic's Choice.
Tom Postilio Plush Room. 8pm, \$25. Through Harvey Wainapel Trio Butterfly, 1710 Mission;

864-5575. 10pm. With DJ SoMuchSoul.

Bishop Norman Williams Quintet Les Joulins.

Charles Lloyd Quartet Yoshi's. 8 and 10pm,

Folk/world/country

Nobody from Ipanema Elbo Room. 10pm, \$5. 'Seisuin' Plough and Stars. 9:30pm. With Suzanne Cronin and friends.

Bay Area

Bav Area

Anoush Ashkenaz. 9pm, \$8. Open mic Starry Plough. 7:30pm. Ross Valley Cato's Ale House. 6pm.

Dance clubs

Asia Africa Arabia Nickie's BBQ. 9pm-2am. DJ Cheb i Sabbah spins a blend of interna-

Beat Lounge Storyville. 10pm, \$5. Hip-hop

with rotating residents and guests.

Coolin' Blind Tiger, 787 Broadway; 788-4020.

9pm-2am. With TJ and guest DJs.

Down There 26 Mix. 9pm-2am. Hip-hop and downtempo with Monkey, Stef, Kool DJ

Rize, and guest Ross Hogg. Element Backflip. 10pm-2am, \$3. With Sea,

Continued on page 100











FRI. NOV. 3 • DOORS 8 / SHOW 9 • \$16 ADV./\$18 DOOF COLDCU

(live) PLUS DJ DK

DOORS 7 / SHOW 8 \$20 ADV. / \$22 DOOR

REBEL



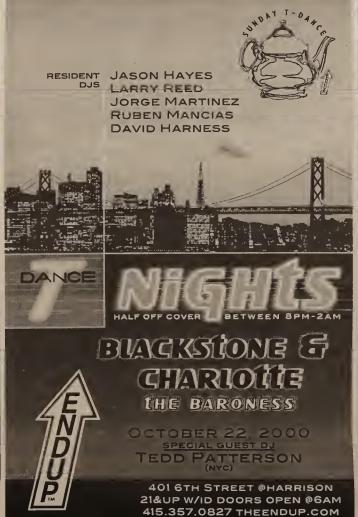
THURS. NOV. 16

















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7pm Beginning Swing
8pm Lindy Hop
9pm Swing Session & DJ Spencer **EVERY WEDENSDAY** Social Dance On The Dance Floor With Cynthia Glinka 7pm Social Dance Class fox trot, swing, waltz, rumba 8pm Live Bands And Orchestras 10:30pm DJ Spencer

46 Kick Ass Beers on Draught

Hours: Daily 11:30 am to 2:00 am HAPPY HOUR UNTIL 6:00 pm



more.

music

calendar

Tuesday 17 From page 98

Fiction, John Paul, and Dom Some. Fury Cat Club. 9pm. Impulse An Sibin, 1176 Sutter; 929-1992. 9:30pm-2am. With J-Bot, Guthrie, and oth-

ers spinning techno.

Karamba Glas Kat. 9:30pm-2am, \$8. Salsa

Kulture Rawhide II, 280 Seventh St; 820-1621. 9pm. House music. Low Down Grooves Top. 7-10pm. With DJs Schnezzy, Erney, Damo, Nick, and Culam

spinning downtempo, hip-hop and funk Resuscitate 111 Minna St. 9pm-1am, \$7. With Blechtum from Blechdom, Toobit, Tektonic Shift and DJs Run and Carrie

Spiral Rising 11:11 Lounge, 1330 Polk; 885-

2652. 10pm. Trance. Stylus Movida Lounge, 200 Fillmore; 934-8637. 9pm. DJ B-Love spins hip-hop and

2706. 6-10pm. With MP, Soulkid, and Ara. Uncommon Origins Hotel Utah. 9pm, \$4. With Zezer, Charlie Bucket, and Just One. Wax Sacrifice. 10pm-2am, \$5. Classic, soul, funk, and roots reggae with Pause, Polo, and

Bay Area

Technostate Bench and Bar, 120 11th St; (510) 496-6000, ext. 120. 9pm-2am, \$3-5 Underground dance music.

Classical

Daniel Muller-Schott Herbst Theatre, 401 Van Ness; 392-4400. 8pm, \$24-34. The cellist is accompanied by pianist Robert Kulek on works by Beethoven, Schumann, and

San Francisco Opera War Memorial Opera House, 301 Van Ness; 864-3330. 8pm, \$23 165. See Fri/13.

Elaine Thornburgh Bank of America Center, A.P. Giannini Auditorium, 555 California; 777-3211. 12:30pm, \$5. The harpsichordist gives a concert to commemorate composer Domenico Scarlatti.

Woodwind and Brass Ensemble San Francisco Conservatory of Music, Hellman Hall, 1201 Ortega; 759-3475. 8pm. The ensemble gives a recital of chamber music.

events

Events listings are compiled by Mosi Reeves. See 8 Days a Week for information on how to submit items to the listings.

wednesday 11

Around town

'Digital Wave' Film Arts Foundation, 346 Ninth St; 552-8760. 7-10pm, \$15-60. This lecture series explores various approaches to shooting film with digital equipment. The first class, "Shooting for the Web," focuses on streaming software and other aesthetic

Marilyn Matevia San Francisco Public Library, Main Branch, 100 Larkin; 557-4400. 6pm, free. The comparative psychologist gives a lecture titled "Gorilla My Dreams: Evolving Images of the Great Apes in Film and Fiction.

Bay Area

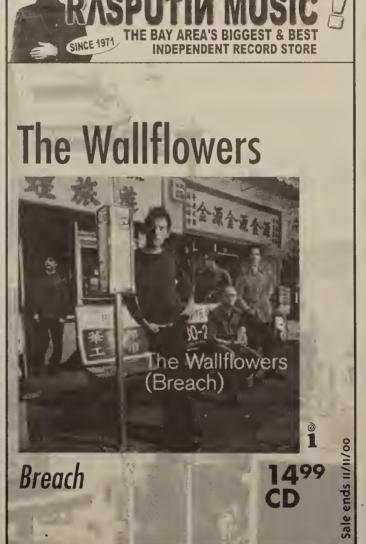
'Black Memorabilia in the Academy' Berkeley Art Center, 1275 Walnut, Berk; (510) 644-6893. 7:30pm, free. Dr. Patricia A. Turner presents this lecture on the presence of black images in white academia.

Authors

Lynda Barry Stacey's Bookstore, 581 Market; 321-4687. 12:30pm, free. The cartoonist talks about The Greatest of Marlys. Alan Kaufman Modern Times Bookstore, 888

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events calendar

Valencia; 282-7025. 7:30pm, free. The author

talks about Jew Boy. Neal Pollack Booksmith, 1644 Haight; 863-Neal Pollack Booksmith, 1644 Hargnt; 863-8688. 7pm, free. The author talks about Neal Pollack's Anthology of American Literature. F.X. Toole A Clean Well-Lighted Place for Books, 601 Vm Ness; 441-6670. 7:30pm, free. The short story writer talks about Rope Burns: Stories from the Corner.

thursday 12

Around town

Jan Hoet San Francisco Art Institute, 800 Chestnut; 771-7020. 7:30pm, \$4-6. The curator of Belgium's Museum of Contemporary Art gives a lecture in conjunction with the institute's current exhibition of contemporary Belgian art from Flanders. Gloria Steinem, Amy Richards, Jennifer

Baumgardner, Michael Franti Herbst Theatre, 401 Van Ness; 392-4400. 8pm, \$17. The four activists participate in a roundtable discussion about various social issues.

Bay Area

Julie Krug La Peña Cultural Center, 3105 Shattnck, Berk; (510) 849-2568. 7:30pm, \$3. The middle school teacher leads a discussion on how to get young students involved in global issues.

Benefits

Steven Emerson South Park, Bryant at Second St; (510) 845-1745. Noon-2pm, free. Bring canned food for the San Francisco Food Bank to this free concert by the local

musician and his band.
'Nightmare on Minna Street' CoCo Club, 139 Eighth St; 565-1942. 8:30-10:30pm, \$5-10. This benefit for a film project for and by local homeless youth features movies by Sadie Shaw and Gretchen Hildebran, face painting, music by the Leper Sex Killers on the Loose and Yoghurt, and more.

Authors

Lisa Huang Fleischman Borders Books and Music, Union Square, 400 Post; 399-1633. 7pm, free. The author talks about Dream of the Walled City.

Anuradha Mittal Modern Times Bookstore, 888 Valencia; 282-7025. 7:30pm, free. The editor talks about the anthology Views from

Will Self Booksmith, 1644 Haight; 863-8688. 7pni, free. The novelist talks about How the

Richard Wertime A Clean Well-Lighted Place for Books, 601 Van Ness; 441-6670. 7:30pm, free. The author talks about Citadel on the Mountain: A Memoir of Father and Son.

friday 13

Around town

Antiques show and sale Concourse Exhibition Center, 635 Eighth St; (209) 358-3134. 11am-7pm, \$3-5. Through Sun/15. Purchase quality antiques, including fine art, furniture, jewelry, and other items, at this bazaar. Joan Halifax First Unitarian Center, 1187 Franklin; 863-3133. 7:30pm, \$15. The Santa Fe, N.M.—based anthropologist and author gives a lecture titled "Radical Optimism and the Wayring of Engaged Buddhism."

Readers and Writers' Conference Harvey

Milk Civil Rights Academy, 584 Castro; 552-7200. 7pm, free. Through Sun/15. This con-ference focuses on the Bay Area queer literary community, as well as various issues pertaining to its continued success. Tonight a panel discussion titled "SF Gentrification: Its Effects on the Queer Literary and Arts Communities" is held.

Benefits

'Hallowiener' Cafe Cocomo, 650 Indiana; 282-5378. 8pm, \$10-20. See 8 Days a Week,

Bay Area Ronnie Lee Twist, Lucina and the Hot Mamas Marin Recycling Center, 535 Jacoby, Continued on page 102



Deep Mission Happy Hour at 26Mix

Tuesday though Saturday five until nine Mexican beer, Margaritias, Well and Draft Best Damn Happy Hour in the Mission

Wed 11th Lithium Lounge - Shan Kenner, Andy å special weekly guests create and manipulate live jazz, drum -n- bass, å free-form, Two sets at 10:30 å 11:30 \$3

Quality House and Down Tempo Drink Specials from Frangelico and Chambord - No Cover Fri 13th Mission K.O Val Vs. Toph1 Mr. Smooth Grooves Vs The Drunken Beat Master Experience Toph's devastating blows with his drink Special (Double White Russian in a pint glass! \$9(ouch!)) \$5 @ 10:30



Fri 13th Live After Work Jazz with Gregory James 8-10 N/C

Sat 14th Three Down Sexy Beat Beats Residents M² and Mauricio with special guests Digs and Woosh, with Simon DK (DIY records London) \$5 @ 10:30 No Cover!

Tranquillity Base Experimental ambient collage music for the ultra-civilized @ 9 No Cover!

DownThere Super chill, uber-cool night of, hip-hop, down-tempo, and funk. 9-2, No Cover! Mon 15™ Tue 16th

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SAN FRANCISCO

THIS WEEK

Thu Oct 12

Fri Oct 13 Sat Oct 14

Tickets: \$28-\$80

Tortelier and Lang Lang Yan Pascal Tortelier conductor Lang Lang piano

Kodály Háry János Suite Grieg Piano Concerto ■③ Lutoslawski Concerto for Orchestra ■③

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Free pre-concert talk by Susan Key one hour prior

N'EXT WEEK

Sun Oct 15 2pm Tickets: \$27

SFS Chamber Music with Special Guest Lang Lang

San Francisco Symphony Musicians

Loeffler Two Rhapsodies for Oboe, Viola and Piano

Walther viola; Izotov oboe; Sutherland piano

Mozart String Quintet in C major, K.515 D. Smiley violin; S. Grebanier violin; Liu viola Ellis viola, M. Grebanier cello

Brahms Clarinet Trio in A minor, Opus 114 Breeden clarinet; Wyrick cello; Lang Lang piano

Thu Oct 19 **8pm** at Flint Center Fri Oct 20

Sat Oct 21 8pm

Tickets: Davies \$28.\$80; Flint \$25.\$46

Haydn, Britten and Shostakovich

Mark Wigglesworth conductor

Haydn Symphony No. 74
Britten "Four Sea Interludes" from
Peter Grimes (1)
Shostakovich Symphony No. 10

Free pre-concert talk by Peter Susskind one

Oct 19 sponsored by Wilson Sonsini Goodrich & Rosati Foundation

COMING UP

Sun Oct 22 7:30pm Tickets:

GREAT PERFORMERS SERIES **NDR Symphony Orchestra** Hamburg with Midori

Christoph Eschenbach conductor Midori violin

Weber Overture to Euryanthe Tchaikovsky Violin Concerto Brahms-Schoenberg Piano Quartet in

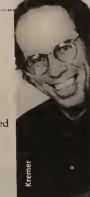
Sponsored by ArrTouch Communications Foundation

Sun Oct 29

GREAT PERFORMERS SERIES KREMERata Baltica **CINEMA MUSIC**

Gidon Kremer conductor and violin

From Hitchcock's classic thriller Psycho to Tarkovsky's brooding Nostalghia, this program of intriguing film music shows how the cinema's spell has inspired some of the 20th century's most original composers. Violinist and conductor Gidon Kremer and chamber orchestra KREMERata Baltica aim straight for the music's rich discoveries.



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- Cultural Anthropology & Social Transformation
- Transformative Learning & Change
 - online option
- Gender, Ecology & Society
- Human & Organizational Transformation - on-line option

OPEN HOUSE

Saturday, October 14, 10am - 3pm



To register or for more information, call 415.575.6150 or visit us online at www.ciis.edu

events calendar

around town, authors, attractions & benefits

Friday 13 From page 101

San Rafael; (415) 472-2852. 7:30pm, \$25. Twist performs music by Johnny Cash, Buddy Holly, Jerry Lee Lewis, and others in this '50s revue benefiting the Spiritual Enrichment Center.

Authors

George Packer A Clean Well-Lighted Place for Books, 601 Van Ness; 441-6670. 7:30pm, free. The author talks about his memoir Blood of the Liberals

Bay Area

Lynda Barry Diesel, A Bookstore, 5433 College, Oakl; (510) 653-9965. 7:30pm, free. See Wed/11.

Wed/11.

Brazen Hussies Dark Carmival, 3086 Claremont, Berk; (510) 654-7323. 5pm, free. Science fiction novelists Lisa Goldstein, Michaela Roessner, and Pat Murphy talk

saturday 14

Around town

Antiques show and sale Concourse Exhibition Center, 635 Eighth St; (209) 358-3134. 11an-7pm, \$3-5. Through Sun/15. See

Immigration, Emigration, Migratory, and Emigrated' Peña del Sur, 2870A 22nd St; 550-1101. 8pm, \$6. This event protests, through music, poetry, and art, the repeated colonization of Latin American territory, from early American times to the present-day sit-uation in the Mission District.

'La Lucha Continua: The Struggle for Land' Horace Mann School, 3351 23rd St; 487-6713. 5pm, free. Horizons Unlimited, Instituto Familiar de la Raza, and other groups sponsor "el Chasky," a march that incorporates art installations, murals, and theater and dance

MACT 20th anniversary celebration Metropolitan Community Church, 150 Eureka; 675-20201. 7-10pm, free. Men of All Colors Together, an organization that supports multicultural romantic relationships, celebrates

MGM Harvest dinner and potluck Ellard Hall, 100 Diamond; 430-2162, ext 1385, 7-9:30p:n, free. The Midlife Gay Men hosts this potluck dinner and social; participants are advised to refrain from bringing fast food as their dish. **Ofelia Medina** San Francisco Women's Building, 3543 18th St; 642-4079. 7:30pm, \$5-25. The actor and activist gives a presentation on indigenous rights in Mexico. Proceeds benefit the indigenous children of Chiapas Readers and Writers' Conference Harvey
Milk Civil Rights Academy, 584 Castro; 5527200. 11am, free. Through Sun/16. See Fri/13.
Today opens with a panel discussion, "The State of Queer Fiction," followed by several

workshops; call for details.
'Recess!' Fort Mason Center, Bldg D, Room 290, Marina at Laguna; 885-5678. 7:30pm, \$15, reservations recommended. Improv-Works hosts this evening of games and activities for grownups.

Wegetarian potluck Goldman Institute, 3600 Geary; 273-5481, 7pm, \$3-7. A potluck vege-tarian dinner precedes a lecture by Dr. Rick Dina titled "Nutritional Adequacies of a Vegan Diet.'

Bay Area

BREAD barter fair Halcyon Commons, Webster at Prince, Berk; (510) 336-2732. 2:30-5pm, free, Use a local currency system to trade and barter for used and new goods while perusing the surrounding flea market, which includes food and entertainment. Brickday celebration Stork Club, 2330 Telegraph, Oakl; (510) 534-3204. 9pm, \$5. This unusual holiday, which encourages people to drink all day while carrying bricks from bar to bar, is celebrated with free food, a raffle, and music by the Gazillions, Lisa Marr Exnent, and the Run for Cover Half Moon Bay Art and Pumpkin Festival
Main between Miramontes and Spruce, Half
Moon Bay; (650) 726-9652. 10am-5pin, free. Through Sun/15. The 30th festival features arts and crafts, music, a haunted house, and all things pumpkin, including a Pumpkin Parade, pumpkin patches, pump-kin weigh-off contests, and plenty of umpkin delicacie

'Indigenous Peoples Day' powwow and Indian market Civic Center Park, Allston at MLK Jr Way, Berk; (510) 615-0603. 10am-6pm, free. Celebrate this new holiday with Native American food, arts and crafts, intertribal

Dakland Symphony Chorus 'Discovery Day'
St. Peter's Episcopal Church, 6013 Lawton,
Oakl; (510) 428-3172. 9am-1pm, \$25-30.
Wolfgang Amadeus Mozart's Requiem is the subject of study at the workshop lead by Robert Worth, a professor at Sonoma State

Benefits

'Family Day 2000' Unitarian Universalist Center, 1187 Franklin; 681-1960. 11am-4pm, \$5-10. Enjoy arts and crafts, a playground Olympics and other children's activities, workshops, and music entertainment during this annual event (in its sixth year) for the lesbian, gay, bisexual, and transgender com-munity. Door proceeds benefit Children of Lesbians and Gays Everywhere, the Nia Collective, and Our Family, the LGBT Family

'Funny Girlz: A Smorgasbord of Women's **Humor**' Herbst Theatre, 401 Van Ness; 392-4400. 8pm, \$20-25. See 8 Days a Week, page

'Hoedown 2000' Galleria Design Center, 101 Henry Adams; 699-5764. 8pm-1am, \$25-30. Country western dancing fueled by a variety of acts, including the Barbary Coast Cloggers, Doug Stevens, Charlie Pacheo, and

Tom McGovern, is the focus of this benefit for the AIDS Emergency Fund and the Sun-

Lesbian Gay Immigration Rights Task Force fundraiser Private residence; 392-6257. Call for directions. 5-8pm, \$40. The task force hosts this cocktail party and fundraiser fea-turing entertainment and guest speakers. Parker House Guest House benefit 2223, 2223 Market: 621-3222. 1-5pm, \$75. The Parker House Guest House hosts a gournet luncheon, music by the Sarah Knudson Quartet, and a raffle hosted by Donna Sa-chet for the AIDS Emergency Fund.

Satyajit Ray film festival Cultural Integration Fellowship, 2650 Fulton; 386-9590. 8pm, \$12-35. Three of the Indian director's films are shown during this benefit for the Cultural Integration Fellowship. The first is *The* World of Apu.

Authors

Brazen Hussies Borderland Books, 534 Laguna; 558-8978. 5pm, free. See Fri/13.

sunday 15

Around town

Antiques show and sale Concourse Exhibition Center, 635 Eighth St; (209) 358-3134. 11am-7pm, \$3-5. See Fri/13.

Readers and Writers' Conference Harvey Milk Civil Rights Academy, 584 Castro; 552-7200. Noon, free. See Fri/13. Various work-shops are held featuring local writers; call for details. The conference closes with a young people's reading featuring homeless queer youth.

Richmond district community festival George

Washington High School, 600 32nd Ave, 750-8554. 11am-4pm, free. The annual event, now in its third year, features local vendors, entertainment, games, food, community booths, and more.

Roller derby championships Golden Gate Park, Kezar Pavilion, 501 North Stanyan; (510) 741-8827. 2:30pm, \$8-17. See Critic's

Bay Area
'Bike Trippers' Oakland Museum of California, 1000 Oak, Oak; (510) 238-3514. 10am, \$2. Take a tour through Oakland with other bicycle enthusiasts, and learn about the city's history from an experienced tour guide. Half Moon Bay Art and Pumpkin Festival Main between Miramontes and Spruce, Half Moon Bay; (650) 726-9652. 10am-5pm, free

Headlands Center open house Headlands Center for the Arts, 944 Fort Barry, Sausalito; (415) 331-2787. Noon-5pm, free. The Center holds its final open house of the year, highlighting the work of its various residents and artists in the performance, literary, painting, sculpture, and photography fields. **RTC '0iscovery Day'** Romberg Tiburon Center, 3152 Paradise, Tiburon; (415) 338-6063.

'San Francisco's **Retro-Roller Derby** Championships'

Sun/15, Kezar Pavilion

etting someone to cop to being a Roller Derby fan is only slightly more difficult than finding a self-avowed Spin Doctors aficionado, but it wasn't always that way. When Leo Seltzer invented the sport back in 1935, it brought the failing Chicago Coliseum back to life. When Roller Derby came to the Dakland Coliseum in 1971, nearly



35,000 people packed the stands. But by the time I was old enough to remember Roller Derby, it was very uncool and clinging desperately to pro wrestling's coattails (I remember it always coming on after WWF and me always changing the channel — even as an adolescent I had standards). Still, Roller Derby has always been ahead of the times in terms of gender equality; it's the only professional contact sport where you'll see men and women competing side by side. Toast the sport's glory days at this year's San Francisco Retro-Roller Derby Championships, in which our very own San Francisco Bay City Bombers defend their American Roller Derby League title against the Los Angeles Turbos. 2:30 p.m., 501 North Stanyan, Golden Gate Park, S.F. \$8-\$17. (510) 741-8827. (Sean Dillingham)

events

11am-4pm, free. See 8 Days a Week, page 76.

Benefits

Punk rock reunion Covered Wagon Saloon, 917 Folson; 974-1585. 2pm, \$8. Old-school punk rock bands Bad Posture, Society Dog, punk rock bands Bad Posture, Society Dog, the Lewd, and Strychnine and the Idiots per-form in support of Tom Scott, who recently lost his leg in a severe accident. 'Pancake Palooza II' cell, 2050 Bryant; (707)

Rencare Palouza II cett, 2050 Bryant; (70). 869-2653. 10am-4pm, \$10-100 donation. Enjoy a pancake brunch during this fundraising event for 36 activists being tried on felony charges for taking part in the Republican convention protests earlier this per Activities include a year calls. this year. Activities include a yard sale, video showings, and performances by Carol Queen, Art and Revolution, and several

'Race for the Cure' Golden Gate Park, Sharon Meadow; 677-2222. 8:30pm, \$25. This 10th annual 5K race benefits the Susan G. Komen Breast Cancer Foundation.

'Ride for Life' Starts at Kilowatt, 3160 16th St; 674-4720. 8anı, \$25. The fourth annual motorcycle ride begins in San Francisco's Mission District and continues across the Golden Gate bridge, finishing at the North wood Restaurant in Monte Rio. Proceeds benefit the Shanti program, a nonprofit that assists people living with HIV, AIDS, and other life-threatening diseases.

Bay Area

Noelle Hampton, J. Byrd Hosch and her Trio, Margie Adam, Gwen Avery Dance Palace Community Center, 503 B, Point Reyes Station; (415) 921-5687. 2pm, \$20-100. The singer-songwriters perform a concert for Academy Award nominee Dee Mosbacher, who is working to a complete be a last of the singer-songwriters perform a concert for Academy Award nominee Dee Mosbacher, who is working to complete be a last of the singer-songwise the second control of the singer singer songwise the second control of the the second co who is working to complete her latest film, Radical Harmonies: The Story of Women's

Musicians for Medical Marijuana benefit Ashkenaz, 1317 San Pablo, Berk; (510) 869-5391. 8pm, \$15. The Cannabis Healers, an all-star collective of local musicians, headline this annual benefit concert, in its fourth year. Other performers include Country Joe McDonald and Buzzy Linhart and friends.

Authors

Don Bachardy A Different Light Bookstore, 489 Castro; 431-0891. Noon, free. The portraitist and author talks about Stars in My

monday 16

Around town

East Bay Million Family celebration Henry Kaiser Events Center, 10 10th St, Oakl; (510) 272-6695. Noon-9pm, free. Oakland celebrates the Million Family March in Washington, D.C., with a multicultural event. Activities include a youth zone, panel discussions, health screenings, entertainment, food from local vendors, and a keynote speech by

Paula Winaker California College of Arts and Crafts, 5212 Broadway, Oakl; (510) 594-3616. 3-6pm, free. The ceramics sculptor gives a demonstration and lecture.

Benefits

Central Works Theater Ensemble auction North Berkeley Community Center, 1901 Hearst, Berk; (510) 558-1381. 7-10pm, \$45. The ensemble hosts this semiannual fundraiser, which features an auction of fine food and wine by local restaurants, as well as music by the Ken French Trio and Clairdee.

Authors

Don Bachardy Booksmith, 1644 Haight; 863-2415. 7pm, free. See Sun/15.
Morris Berman Stacey's Bookstore, 581 Mar-

ket; 321-4687. 12:30pm, free. The author talks about The Twilight of American

Michael MacDonald A Clean, Well-Lighted Place for Books, 401 Van Ness; 441-6670. 7:30pm, free. The author talks about the memoir All Souls.

tuesday 17

Around town

Dr. David Jonah Western San Francisco Public Library, Main Branch, 100 Larkin; 557-4258. 6pm, free. The African conservationist gives opm, free. The Antan Conservationia gres a lecture titled "Elephants, People, and Droughts in Kenya: Opportunity or Crisis?" "Understanding Breast Cancer" State Building, 455 Golden Gate; (510) 429-2504. Noonlym, free. The Northern California Cancer Center sponsors a talk by Dr. Hope Rugo on various issues pertaining to breast cancer.

Bay Area

Dr. James Wiseman UC Berkeley, 370
Dwinelle Hall, Bancroft at Telegraph, Berk;
(415) 338-1537. 8pm, free. The Boston University-based professor discusses the
Nikopolis Project, an archaeological and geological investigation headed by Greeks and Americans designed to investigate the relationship between humans and their environment throughout history.

Benefits

Philip Pullman French-American-Chinese-American International School Gym, 151 Oak; 441-6670. 7:30pm, \$1 or book donation. The author talks about The Amber Spyglass, the final chapter in a trilogy, during a benefit for the Children's Book Project.

Authors

Thomas Farber Stacey's Bookstore, 581 Market; 321-4687. 12:30pm, free. The author talks about A Lover's Question: Selected Sto-

Gerald W. Hasiam A Clean Well-Lighted Place for Books, 601 Van Ness; 441-6670. 7:30pm, free. The novelist talks about Straight White

bell hooks and Amalia Mesa-Bains Intersection for the Arts, 446 Valencia; 626-2787 8pm, \$5-15. The Poetry Center and the American Poetry Archives sponsor this dia-

Paul Klebnikov Commonwealth Club, 595 Market; 597-6705. 5:15pm, \$7-10. The author talks about Godfather of the Kremlin: The Life and Times of Boris Berezovsky Nicholas Kristoff and Sheryl WuDunn University of San Francisco, Lone Mountain cam-pus, 2800 Turk; 422-6066. 5:45pm, free. The authors talk about Thunder from the East: Portrait of a Rising Asia.

Bay Area

Bill Bradley Book Passage, 51 Tamal Vista Blvd, Corte Madera; (415) 927-0960. 10am, free. The U.S. senator talks about The Journey from Here.

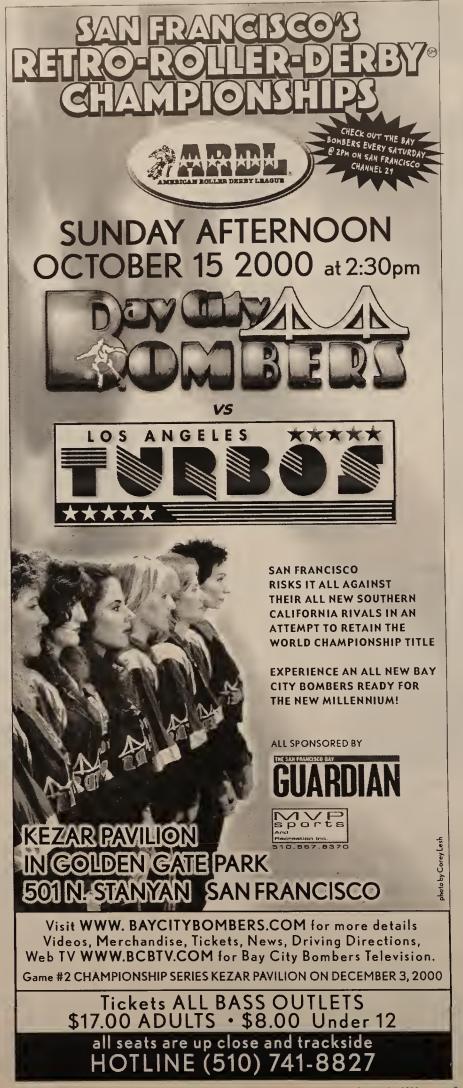
attractions/kid stuff

California Academy of Sciences Golden Gate Park; 750-7145. Daily, 9am-5pm. \$2-8.50 (free first Wed). The academy includes the Steinhart Aquarium, the Morrison Planetarium, and the Natural History Museum; current extitite in the "Weapons Striking Beauties". and the Natural History Museum, Curlette Hisbits include "Venoms: Striking Beauties" and "At Home in Vanuatu: Tradition in the West Pacific." Wed: Dr. Terrence Gosliner gives a lecture titled "Venomous Slugs of Costa Rica's Pacific Ocean," 7:30pm. \$5-10.

Exploratorium 3601 Lyon; 563-7337. Tues-Mon, 10am-5pm; Wed, 10am-9pm. \$2.50-9 (free first Wed). The museum features handson exhibits relating to art, science, and human perception; current exhibits include "The Changing Face of Women's Health." Sat: The museum hosts "Women's Health Community Day," with special activities. Randall Museum 199 Museum Way; 554-9600. Tues-Sat, 10am-5pm. 86-7. This museum base exhibits and activities for bide. Expenditure of the community of t um has exhibits and activities for kids. Exhibits include "Trash Bash," an exhibit that teaches how to conserve natural resources with illustrations and graphics. Sat: "Sum-mer Saturdays" continues with "Wacky

San Francisco Maritime National Historical Park Fisherman's Wharf at Hyde Street Pier, Hyde at Jefferson; 556-3002. Daily, 10am-5pm. \$2-5. In the nation's only "floating park, historical sailing ships are berthed at the pier for visitors to explore. Sat: The Liv-ing History Players re-create "A Day in the

Continued on page 104





ROB EPSTEIN AND JEFFREY FRIEDMAN



Academy Award Winning producer-directors

Will speak and show excerpts from three of their acclaimed documentaries:

The Times of Harvey Milk, The Celluloid Closet, Paragraph 175.

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calendar museums & galleries

Events

Life: 1901," 10am-4pm. San Francisco Zoo Sloat at 45th Ave; 753-7080. Daily, 10am-5pm. \$3-11. Check out the zoo's newest attractions, a rare white alligator residing in "Bon Temps Swamp," a cus-tom-made habitat, and a meerkat and rairie dog exhibit.

Saturday art programs at the Legion California Palace of the Legion of Honor, Lin-coln Park, 100 34th Ave; 750-3658. Sat, 2-3:30pm: \$5-8 (free for 11 and under).
"Doing and Viewing Art" discusses medieval art; "Big Kids/Little Kids" discusses

SFMOMA family day San Francisco Museum of Modern Art, 151 Third St; 357-4097. Sun, 11am-4pm. \$2. This monthly celebration offers hands-on art projects, gallery tours, music, and performances.

Strybing Arboretum and Botanical Gardens Golden Gate Park, Ninth Ave at Lincoln Way; 661-1316. Mon-Fri, 8am-4:30pm; Sat-Sun and holidays, 10am-5pm. Free. The arboretum and gardens are located on 75 acres and boast a collection of 7,500 plants from around the world. Sat: The gardens holds a plant sale, 10am-1pm.

SEEKING THE SPIRIT

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FREE guest lectures include authar Michael Babcack's

"Docent Tour and Book Signing" Octaber 21, 2:00 pm

'Winnie the Pooh' Fort Mason Center, Bldg C, Marina at Laguna; 346-5550. Sat, 1pm; Sun, 1 and 3:30pm. \$5-8. This theater production focuses on the famous bear, his friend Christopher robin, and other classic

characters from A.A. Milne. **Zeum** 221 Fourth St; 777-2800. Sat-Sun, 11an-5pm. \$5-7. The model arts and technology center features activities for kids and teenagers 8 to 18. Fri-Sat: Zeum continues its noir series with Alfred Hitchcock's Rebecca, Fri, 8pm; Sat, 1pm.

Bay Area

Aircraft carrier USS Hornet Museum, Pier 3, Alameda Point, Alameda; (510) 521 8448. Daily (closed Tnes), 10am-5pm. \$5-9. This National Historic Landmark is the only aircraft carrier museum on the West

Bay Area Discovery Museum 557

McReynolds, East Fort Baker near Sausalito; (415) 487-4398. Fri-Sun, 10am-5pm. \$6-7. The museum hosts learning labs, exhibits, and activities for children. A new exhibit, "Seuss," opens on Sat/14.

Camron-Stanford House 1428 Lakeside, Oakl; (510) 444-1876. Guided tours: Wed, 11-4pm, Sun, 1-5pm, and by appointment. \$1-4. This historic house museum, the last Victorian on Lake Merritt, boasts five restored period roon

Chabot Space and Science Center 10000 Skyline, Oakl; (510) 530-3480. Thes-Sat, 10am-5pm, Sun, noon-5pm. \$5.50-8. This state-of-the-art science and technology facility houses an observatory, planetarium, and exhibits in a natural park setting.

'Kops and Kids' family day Serra Bowl, 3301 Junipero Serra, Daly City; (650) 992-3444. Sat, 8:30am-4:30pm. Free. Kids be-tween the ages of 3 and 15 can enjoy free howling and other fun activities with local firefighters, police, and other officials at this family event.

Lawrence Hall of Science Centennial Drive off Grizzly Peak Blvd, UC Berkeley, Berk; (510) 642-5132. Daily, 10am-5pm. \$3-7. The public science center features all types of exhibits, films, and activities for adults and children. Sat-Mon: Learn how creatures of the dark use their senses to navigate around their environments in "Deep Dark Secrets," noon, 1, 2 and 3pm. Museum of Children's Art 560 Second St,

Oakl; (510) 465-8770. Tues-Sat, 10ani-5pni; Sun, noon-5pm. Free. The museum features a new exhibit showcasing children's book illustrators, "Then and Now."

Oakland Museum of California 1000 Oak, Oakl; 1-888-OAK-MUSE. Wed-Sat, 10am-5pm; Sun, noon-5pm (first Fri, 10am-9pm). \$4-6 (free second Sun). See 8 Days a Week,

Oakland Zoo 9777 Golf Links, Oakl; (510) 632-9525. Daily, 10am-4pm. \$3.50-6.50.

Parking \$3. More than 300 animals from around the world occupy 100 acres of land; check out the new Wart Hog exhibit.

Art listings are compiled by Sean Dillingham. Because of space limitations, new art show are listed the week they open (thereafter, shows are listed on a rotating basis), and we cannot list café exhibits. For information on how to submit listings to this section, see 8 Days a Week. Reviews are by Glen Helfand, Sarah Coleman, and Megan Wilson.

museums

Ansel Adams Center for Photography 250 Fourth St; 495-7000. Daily, 11ani-5pm (first Thurs, 11ani-8pm). \$5, \$3 students, \$2 seniors and youths, free for 12 and under and

Asian Art Museum Golden Gate Park (near 10th Ave at Fulton); 379-8801. Tues-Sian, 9:30am-5pm (first Wed, 9:30am-8:45pm; for the duration of "Golden Age," extended evening hours Thurs-Sat until 9pm). Regular admission: \$7, \$5 seniors, \$4 youths; "Golden Age" exhibit requires \$6-per-person surcharge.

California Historical Society 678 Mission;
357-1848, ext 14. Thes-Sat, 11am-5pm. \$3, \$1
seniors and students, free for five and under

California Palace of the Legion of Honor Lin-California Palace of the Legion of Holio En-colin Park (near 34th Ave at Clement); 863-3330. Ties-Sun, 9:30am-Spm. 87, \$5 seniors, \$4 for 12 to 17, free for 11 and under (free sec ond Wed). Permanent exhibitions include a survey of art from the Renaissance to the modern era. "An American Focus: The Anderson Graphic Arts Collection." Almost

derson Graphic Arts Collection. Almost 200 prints, monotypes, and multiples go on display as part of the Anderson Graphic Arts Collection. Through Dec 31.

Cartoon Art Museum 814 Mission (at Fourth 81); (415) CAR-TOON. Tues-Fri, 11am-5pm; Sai, 10am-5pm; Sai, 10am-5pm; Sun, 1-5pm. \$5, \$3 students and seniors, \$2 children. "A Tribute to Charles Schulz: Celebrating 50 Years of Peanuts." As the first major retrospective Peanuts." As the first major retrospective since Schulz's death in Fehruary, this show carries a heavy responsibility, but it does a great job of summarizing Schulz's amazing career. There's a strip here from his 1950s debut feature, Li'l Folks, in which he experimented with prototypes for Peanuts (Snoopy has real dog paws!), and many strips from the 1960s that show the characters settling into their familiar forms. Schulz's meticulous skill is apparent everywhere in these poters give rejing which where in these poster-size originals, which follow the strip through to the 1990s. Through Sun/15. (Coleman) "Selections from the Permanent Collection." Ongoing M.H. de Young Memorial Museum 75 Tea M.H. de Young Memorial Museum 75 Tea Garden Drive, Golden Gate Park; 863-3330. Tues-Snn, 9:30am-5pm (first Wed, 9:30am-8:45pm). \$7, \$5 seniors, \$4 youths (free first Wed). "From Three Continents: Textile Ac-quisitions, 1996-2000." Through Dec 31. "Art of Oceania." Works from Pacific Island regions. Ongoing. "Gallery One: An Art Ex-hibition for Children." Ongoing. "A New de Young in Golden Gate Park: Concept Plan by Herzog and de Meuron." Ongoing. Jewish Museum 121 Stenart; 543-8880. Sun-Wed, 11am-5pm. Thurs, 11am-8pm. Call for Wed, 11am-5pm; Thurs, 11am-8pm. Call for prices. \$5, \$3 students and seniors (free first

Mexican Museum Fort Mason Center, Bldg D, Marina at Laguno; 441-0404. Wed-Sun, 11am-5pm (first Wed, noon-7pm). \$4, \$3 stu-dents and seniors (free first Wed). "Chicanos en Mictlân: Día de los Muertos in California." Through a survey of the history of the Day of the Dead observances in California, the Mexican Museum traces the evolution of the holiday and its transplantation to the United States. Through Dec 31.

Mon; Thurs 6-8pm), free for 11 and under

Museo Italo Americano Fort Mason Center, Bldg C, Marina at Laguna; 673-2200. Wed-Sun, noon-5pm (first Wed, noon-7pm). \$3, \$2 students and seniors; free for 11 and under and on first Wed. "Beniamino Bufano: A





ANTIQUES Show & Sale

October 13, 14, 15

Concourse **Exhibition** Center Corner of 8th & Brannan St., San Francisco Friday, Saturday 11a.m. - 7p.m., Sunday 11 - 5

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and Cultural Society Fort Mason Center, Bldg C, Rm 165, Marina at Laguna; 441-0640. Wed-Sun, noon-5pin. \$2, \$1 students and seniors.
San Francisco Museum of Craft and Folk Art Fort Mason Center, Bldg A, Marina at Laguna; 775-0990. Tues-Fri and Sun, 11am-5pm; Sat, 10am-5pm. \$3, \$5 families, \$1 students and seniors (free Sat, 10am-noon; first Wed, 11am-7pm). "A Tribute to Dorothy Weiss." Train-rpm). A Tribute to Dorothy weiss. A celebration of one of the West Coast's most committed exhibitors of ceramic and glass. Through Nov 26. "Death and Memory: Mexico's Día de los Muertos." Various objects used to celebrate Mexico's Day if the Dead are on display in conjunction with the Mexican Museum's "Chicanos en Mictlán" exhibit. Through Nov 26.

Exhibit Infolgrico 20.
San Francisco Museum of Modern Art 151
Third St; 357-4000. Fri-Tues, 11am-6pm;
Thurs, 11am-9pm (closed Wed). \$9, \$6 seniors, \$5 students, 13 and under and members ree (free first Tues; half-price Thurs, 6-9pm). 'Design Afoot: Athletic Shoes." SFMOMA's tantalizing but problematic exhibition of 150 recent athletic shoes taps into the adventurous design appeal of this shoe genre. The greater portion of the exhibit features extravagant, high-end designer products. While the subject comes from popular culture, the display does nothing to give the shoes a context — the things are simply pre-sented without explanatory labels to help sented without explanatory labels to help identify the shoe as a prototype, rejected design, or a designer's folly. Through Tues/17. (Helfand) "Paul Klee: Recent Acquisitions of the Djerassi Collection." Through Tues/24. "Matisse and Beyond: A Century of Modernism — Painting and Sculpture from the Permanent Collection." Ongoing. The Darker Side of Playland: Childhood Imagery from the Logan Collection." Thirty Imagery from the Logan Confection. Thirty works explore and undercut the traditional-ly blissful imagery of childhood. Through Jan 2001. "Celebrating Modern Art: The Anderson Collection." More than 330 paint-Anderson Conection. More than 550 pain ings, sculptures, and works on paper will take up three floors of gallery space in this selection of works from the Anderson col-lection. Through Jan 15, 2001.

Yerba Buena Center for the Arts 701 Mission; 978-ARTS. Ties-Wed and Sat-Sun, Ham-6pm; Thurs-Fri, Ham-8pm. \$6, \$3 seniors, students, and youths (free first Thurs, 5-8pm). "Multiple Sensations: Series, Collections, Obsessions." Video, film, photography, sculpture, painting, and other work make up this new exhibit, which includes Food Chain Catherine Chalmers; On the Edge of the Western World: Loans from the nvisible Museum, various artists; various works, Mark am, various artists; various works, Mark Dean Veca; Drift, Michael Light; Biblioman-cy, Wenyon and Gamble; Starstruck: Pho-tographs from a Fan, Gary Lee Boas, Detona-tion Deutschland, Global Soup, and Ekstase, Steinle/Rosefeldt; and Pierogi 2000: Flat Steinie/Roseieidt, and Pierog 2000: Fial Files, created by Joe Amrhein, Part of Yerba Buena's new "Multiple Sensations: Series, Collections, Obsessions" exhibit, Pierogi 2000 is a delectable, treasure-filled treat for the curiosity-inclined. "Flat Files" functions as a means to display the work of some 600 but there are better the property and fact. sketchers, photographers, painters, and text artists all at the same time. The collection at Center for the Arts features more than 300 artists, including 34 from San Francisco, who have been added to the mostly New York—based banquet of abundance. Through Sun/22. (Wilson)

Bay Area

Angel Island Immigration Station Men's Barracks, Angel Island; (415) 543-0520. Accessible by ferry from Tiburon, (415) 435-2131; San Francisco, Oakland, Alaweda, and Vallejo, (415) 773-1188. Daily, 11am-3pm. **Judah L. Magnes Museum** 2911 Russell, Berk;

(510) 549-6950. Sun-Thurs, 10am-4pm. \$3 donation. "Telling Time: To Everything There Is a Season." Part I of this two-year exhibition, "Spring and Summer," includes cultural objects to highlight the passage of time. Through May 2002.

time. Through May 2002.

Mills College Art Museum 5000 MacArthur,
Berk; (510) 430-2164. Tues-Sat, 11an-4pm;
Sun, noon-4pm. Free. "Amy Kaufman: Drawings and Paintings." Works by Oakland
artist Amy Kaufman. Through Sun/22. "No
Two Alike." Exhibit focuses on the ceramic
art of George E. Ohr. Through Sun/22. Oakland Museum of California 1000 Oak, Oakl: (510) 238-2200. Wed-Sat, 10am-5pm; Sun, noon-5pm (first Fri, 10am-9pm). \$6, \$4 seniors and students. "Helen Nestor: Personal and Political." Photographs of social movements in 1960s and '70s California. Through Sun/15. "California Species: Bio-logical Art and Illustration." Works that logical Art and Illustration. Works that focus on detailing native California species and habitats. Through May 2001. "Secret World of the Forbidden City." Art objects from the Chinese Imperial Court during the Qing dynasty. Oct 14-Jan 24, 2001. See 8

Days a Week, page 76.

UC Berkeley Art Museum 2626 Bancroft, Berk; (510) 642-0808. Wed, Fri-Sun, 11am-5pm; Thurs, 11am-9pm. \$6, \$4 seniors and youths. "Shirin Neshat/MATRIX 187 Turbu-lent." Dual-screen sound and film installations address the social, political, and psytholis address the social, pointed, the 59'-chological experience of women in contem-porary Islamic societies. Through Nov 12. "Wolfgang Laib/MATRIX 188 Pollen From Pine." Installation created using pine tree pollen. Oct 14-Dec 17. "Amazons in the Drawing Room." Works by Romaine Brooks. Oct 11-Jan 16, 2001.

galleries

Opening

ACCI 1652 Shattuck, Berk; (510) 843-2527. Tues-Thurs, 11am-6pm; Fri, 11am-7pm; Sat, 10am-6pm; Sun, noon-5pm. "Figurative Art," featuring works by six Bay Area artists (reception Fri/13, 6-8pm). Oct 13-Nov 18. Aquarius Records 1055 Valencia; 647-2272. Mon-Wed, 10am-9pm; Thurs-Sun, 10am-10pm. "Tour Spiel: Photographs from the Road," documents of the life of touring musicians (reception Thurs/19, 6:30-8:30pm). sicians (reception Thurs/19, 6:30-8:30pm). Oct 16-Jan 7, 2001.

Bedford Dean Lesher Regional Center for the Arts, 1601 Civic, Walnut Creek; (510) 295-1417. Tues-Sun, noon-5pm (also Thurs-Sat, 6-8pm). Witness: Endangered Species of North America," 140 photographic portraits of plants and animals now on the endangered species list (reception Sun/15, 3-5pm). Oct 15-Jan 7, 2001.

Catharine Clark 49 Geary; 399-1439. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5:30pm. "The Voyage of Your Dreams," paintings by Inez Storer (reception Thurs/12, 5:30-

Continued on page 108

Comedy Chowcase

with Honest John, D'Militant, and more!

As seen on BET, HBO, Def Comedy Jam!

Fri., Oct. 20 at 7:30 pm McKenna Theatre, SFSU 19th at Holloway Aves. \$7 students, \$12 general

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'After the Storm: Bob Walker and the Art of Environmental Photography'

Through Nov. 18, S.F. Art Commission Gallery

These days open space seems to be such a rare and coveted commodity that the mere suggestion of it evokes nostalgia for times and places past. Walking through the Art Commission's retrospective exhibition of photographs by Bob Walker, I was immediately struck by the stunning beauty of the barren yet saturated landscapes captured in his work, landscapes I believed to be from that same netherworld where you find SUVs playing polo on lush, ominous cliffs. I was shocked to learn that Walker captured these images no farther than an hour's drive from downtown San Francisco. Through Walker's lens, viewers rediscover the East Bay as an astonishing place of power and magnificence, hardly the description that springs to mind when you mention a place like Danville. Walker's shots of landscapes conjure up the style of the old masters: ominous, cerulean clouds rolling over the ocean at sunset, gently sloping hills of velvety green, a hazy light cast across a lake that shimmers with the reds and golds of the dry season. A 15-year resident of the Haight Ashbury district, Walker was an environmental activist who devoted his photography and much of his life to the protection of open space in the countryside of the East Bay. The show also includes examples of the numerous publications that Walker lent his images to in support of the preservation of the



parks, wetlands, and farms that were so sacred to him. He died of an AIDS-related illness at the age of 40 in 1992, the same year a ridge and new trail in the Morgan Territorial Regional Preserve near Mt. Diablo were named in his honor. Wed.-Sat., noon-5:30 p.m.; Tues. by appointment, 401 Van Ness, S.F. (415) 554-6080. (Megan Wilson)

SAN FRANCISCO OPEN STUDIOS 2000

ArtSpan's San Francisco Open Studios, now celebrating its 25th Anniversary, is a program through which artists open their studios to the public during the four weekends in October. Visitors may explore the space of more than 700 artists, speak with them and buy art. This map provides the locations of the artists showing this Saturday and Sunday. Studios are open from 11AM to 6PM. The Open Studios Exhibition features a sample work by more than 600 of the participating artists and is open from 10AM to 5PM this weekend and from noon to 4PM, Tuesday through Friday. The exhibit is at SomARTS, 934 Brannan Street. The Free Guide to San Francisco Open Studios is available at this location, Tower Records, ArtHouse, Farley's, HANG Gallery, Vitra, and The Art Store. Outside of San Francisco, the Guide is available in Sacramento at Tower Records, in Palo Alto at University Art and in the east Bay at both The Art Store locations.

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• P

	Tim Griffin, 40 Lloyd St., Castro/Duboce-Waller Karen Stachel, 446 Ramsell St., Garfield/Shields	P * Ph
	Mary Joy Scott, 332 Garfield St., Ramsell/Victoria	* P
163	Kelly Jo Shows, 455 Ramsell St., Garfield	Р.
164	Wilson Lyles, 608 Garfield St., Vernon/Ralston	* MM
165	Marilyn I. Rodriguez, 543 Flood Ave., Gennessee/Phe	
166	Mike Eros, 543 Flood Ave., Gennessee/Pheland	Sc
167	Kathleen Herzog, 543 Flood Ave., Gennessee/Phela	
168	Étienne, 543 Flood Ave., Gennessee/Phelan	Sc
169	Raymond Difley, 125 Detroit St., Staples/Circular	Р
170	Kitty Wehrmeister, 150 Hearst Ave., Baden/Congo	D
170a	Kathy Voutyras, 268 Joost Ave., Baden/Congo	MM
172	Florine Carpenter, 667 Los Palmos Drive,	
	Hazelwood/Burwood	Pr
173	Frank Espada Photography, 441 Teresita Blvd., Repo	
174	Laura Herrera, 38 Ulloa St., Woodside/Laguna Honda	
175	Kenario Studio, 301 Magellan Ave., Dewey/Pacheco	* Ph
176	Said Nuseibeh, 90 Cragmont Ave., Ouintara/10th Ave	. Ph
177	Margarida MacCormick, 716 Ulloa St., West Portal/Portola	Р
178	Coreen Abbott, 1626 Ulloa St., 17th Ave./18th Ave.	* C
179	David Steinhardt, 2230 22nd Ave., Rivera/Santiago	Р
180	Kathy Dybeck/ Fogbelt, 2528 25th Ave., Ulloa/Vicente	
181	Ann R. Eby, 2246 26th Ave., Santiago/Rivera	* MM
182	Betty Theodore, 2215 35th Ave., Rivera/Santiago	Р
183	Karen Danese, 2558 39th Ave., Ulloa/Vicente	D
183a	Nickova, 2262 43rd Ave., Santiago/Rivera	* P
	Shirin Tolle-Ryan, 2419 42nd Ave., Taraval/Ulloa	ММ
184	Doug MacLean, 2538 Great Highway, Ulloa/Vicente	Sc
184a	Greg Kaats, 33 Cutler Ave., 47th Ave./Vicente	* P
185	Steve Dehlinger, 1942 43rd Ave., Pacheco/Ortega	* P
186	Tricia O'Connor, 1679 43rd Ave., Lawton/Moraga	* Ph
187	Diana Garrido, 1679 43rd Ave., Lawton/Moraga	* P
188	Carlo Grünefeld, 1385 45th Ave., Judah/Irving	Pr
189	Linda Shanti McCabe, 1252 48th Ave., #1, Lincoln/Irvi	ng P
190	Adele Shaw, 1423 35th Ave., Judah/Kirkham	Р
191	Nancy Heinemann, 1506 34th Ave., Kirkham/Lawtor	ı P
192	Noriko Goto, 1654 32nd Ave., Lawton/Moraga	Р
193	Bill Wahlgren, 1375 21st Ave., Judah	Р
194	Jeff Downing, 1278 20th Ave., Irving/Lincoln	* C
195	Paige Ferguson-Tritt, 811 Kirkham St., 12th Ave./Funs	ton D
196	Lisa Neimeth, 1546 10th Ave., Kirkham/Lawton	* MM
197	Chie Utsumi Connolly, 445 Kirkham St., 9th Ave.	Р
197a	Dale Hall, Jr., 1444 6th Ave., Judah/Kirkham	* P
198	Jon Woelfel, 1373 9th Ave., Irving/Judah	Р
199	Brian Czypinski, 1373 9th Ave., Judah/Irving	Р
200	Teri Diflon, 209 Hugo St., 3rd Ave./4th Ave.	Р
201	Springer Teich, 192 Twin Peaks Blvd.,	
201-	Crown Terrace/Clarendon	* P
2018	Delfina Peretti, 192 Twin Peaks Blvd., 17th St./Racoon St.	* p
1201	Stanyan St., Parnassus/17th St.	
	Deanna Jones	* C
203	Peggy Skaj	C
	Jennifer M. Raskoff,	* C
	Amanda Best	C
		WA/J
		WA/J
	Arlene Diehl, 470 Frederick St., #1, Stanyan/Schrad	
	Sonia Loungway, 152 Carl, Cole/Shrader	ММ
	Mark Ulriksen, 841 Shrader St., Frederick/Beulah	Р
		Ph
	Leslie Flores, 841 Shrader St., Frederick/Beulah	1.11
209	Jack Schainen, 185 Belvedere St., Waller/Frederick	MM

by more than 600 of the participating	Alto at University Art and in the
211 Imadé Moja, 119 Frederick St., Masonic/Ashbury P	Lake/El Camino Del Mar
Central Studios, 79 Central Ave., Haight/Waller *	256 Stephanie Snyder, 150 17th Ave., Lake/California
212 Gordon Hopkins P	257 Fong Fai, 239 12th Ave., Clement St./California St.
213 Austin Manchester P	258 Vince Meyer, 1027 Lake St., 11th Ave./12th Ave.
214 Jules de Balincourt P	259 Yuriko Takata, 647 Lake St., 7th Ave./8th Ave.
215 Eric Schipper P	260 Edith Plotinsky, 141 6th Ave., California/Lake
216 Ezra Johnson P	261 Marie Wylan, 325 Cornwall St., California/Clement
217 Jim Doukas Ph	262 David Carr, 325 Cornwall St., 4th Ave./5th Ave.
218 Mark Faigenbaum, 1330 Haight St., Masonic/Central MM	263 Rachel Deist, 217 4th Ave., Clement/Cornwall
219 Jennifer Schuler Garris, 1200 Masonic Ave., #2, Haight Sc	263a Steven Starfas, 250 Clement St., 4th Ave.
220 Lynn B. Goodman, 455 Cole St., #1, Page P	264 Ann Kelley, 292 2nd Ave., Clement
221 Chad Cameron, 1705 Dak St., Clayton/Ashbury MM	265 Douglas Paul Morgan, 331 Cherry St., Clay/Sacrame
222 Kim Smith, 888 Waller St., #1, Divisadero/Broderick * Ph	266 Richard Nederlof, 1322 Lyon St., Geary/Post
222a Wendy Shapiro, 1166 Page St., Baker/Broderick Ph	266a Jennifer Kaufman, 2887 Bush St., Lyon/Baker
223 Dan Pıllers, 216 Divisadero St., Haight/Waller Sc	266b Hildy Burns, 2700 Sutter, Bush
224 Jairo A. Wilches, 566 Waller St., Steiner/Pierce Ph	266c Steve Burns, 2700 Sutter, Lyon/
224a Rebecca Rogers, 27 Germania St., Webster/Fillmore P	267 Veerakeat TongPaiBoon, 2613 Pine, Scott/Divisade
225 H-Ray Heine, 496 Duboce Ave., Steiner/Fillmore T/NM	268 Eleanor Dickinson, 2125 Broderick St., Washington/
26 Steve Savage, 493 Haight St., #4, Fillmore/Webster Ph	The Photography Alliance, 563 Ruger St., Lombard St
226a Caroline Kohout, 3258 Fillmore, Haight Ph	269 Anne Howson
227 Bonnie Tompkins, 436 Buchanan St., Page/Oak P	270 Regina Elkan
227a Kwang Yeol Kim, 100 Haight St., #1, Dctavia/Laguna P	271 Ed Hamilton
227b Randy Fisher, 55 Dctavia, Haight Ph	272 John Marino
228 Tofu, 860 Dak St., #8, Pierce/Steiner P	273 Christine Bois
228a T. A. Turner, 1061 Oak St., Divisadero/Scott * W	274 Johanna Baruch, 2952 Pierce St., Union/Filbert
228b Bruce Chaban, 1059 Oak St., Divisadero/Scott * Sc	275 Carolyn Leopold Reid, 125 Alhambra St.,
228c Anne Küest, 1059 Dak St., Divisadero/Scott * P	Pierce/Mallorca
28d Jimena Correa, 1059 Oak St., Divisadero/Scott * Pr	2174 California, 2174 California St., Buchanan/Laguna
229 David Wilson, 544 Steiner St., #2, Fell/Oak Ph	276 Kim Miskowicz
230 Phillip Dvorak, 632 Steiner St., Fell/Hayes D	277 Anna Poole
231a James B. Lewis, 939 Fell St.,/Steiner Pierce P	279 Therese Francia Martin
32 Glendon Hyde, 724 Buchanan St., Hayes/Ivy MM	280 Morgan Schmidt
233 Terry Chastain/Tinhorn Press, 528 Laguna St.,	281 Doug Mobley
Fell/Hayes Pr	282 Christine Dhein
234 John Gruenwald, 528 Laguna St., Hayes/Fell Pr	283 Carolyn M. Chaperon
234a Anastasia Schipani, 468 Fell St., #6, Laguna/Dctavia MM	283a Peter Alan Davy
235 Philippe Jestin, 646 Laguna St., Hayes/Grove MM	284 Keith Race, 1602 Vallejo St., Van Ness/Franklin
235a Christo Braun, 323 Ivy St., Gough/Dctavia * P	285 William Sanchez, 1728 A Filbert St., Gough/Dctavi
235b Jander Fonseca de Lacerda, 48 Haight, #20, Haight P	286 Tjasa Owen, 1850 Union St., #5, Laguna/Dctavia
236 Majed, 728 Divisadero St., Fulton/Grove Ph	Fort Mason Center, Laguna/Marina
237 Docious Godfrey, 728 Divisadero St., Fulton/Grove * P 238 Sam Lane, 1122 Elm St., Turk/Golden Gate P	289 Ingeborg Rau, Fort Mason, Gate House
38 Sam Lane, 1122 Elm St., Turk/Golden Gate P 39 Sprouting Art, 632 Lyon St., Fulton/McAllister P	291 Curtis Fields, Fort Mason Building A
39a Pat McCollum, 1808 McAllister St., Lyon P	292 Elizabeth Tana, Fort Mason Building A
40 Kate Leffler, 1693 Hayes St., Central P	293 William S. Shields, Fort Mason Building A
41 Blair Bradshaw, 1822 Fell St., #5, Ashbury/Clayton P	319b Turaj, Fort Mason Building A
42 Margaret A. Barrett, 2268 Fulton St.,	Bay Printmakers, Fort Mason Building A
Stanyan St./Parker St. * W	294 Linda Masotti
43 Kat Salenfriend, 688 Third Ave., Cabrillo/Balboa P	295 Janet Jones
44 Deborah Lubin, 688 Third Ave., Cabillo/Balboa P	296 Ming Wu
45 Maria Conlon, 665 7th Ave., Balboa/Cabrillo MM	297 Ingrid Caras
46 Jay Mead, 638 17th Ave., Balboa/Cabrillo * MM	298 Robert Jones
47 Micah Liedeker, 590 28th St., Anza/Geary P	299 Regina Kirschner-Rosenzweig
48 Michael Biscoe, 551 20th Ave., Anza/Balboa P	300 Tak Kanehira
48a Anke Burger, 471 20th Ave., Geary/Anza Ph	301 Dawn Ming
48b Francesca Pera, 762 23rd Ave., Fulton/Cabrillo P	302 Naomi L Policoff
49 Maggie Malloy, 4103 Anza St., 32nd Ave. C	303 Joe Ramos
50 Andrey Semyonov, 736- A 33rd Ave., 33rd St./ P	304 Sachiko Green
51 Ted Vasin, 895 34th Ave., #5, Fulton P	305 Fernando Reyes
52 Barbara Landis, 689 37th Ave., Balboa/Anza * Ph	306 James Groleau
53 Donna M. Mankus, 514 41st Ave., Geary/Anza P	307 David Booth, Fort Mason Building C, #205
54 Suzanne Gutierrez, 7002 California St., 32nd Ave. Ph	313 Laura Williams, Fort Mason Building C, #205
55 Nicolette Ausschnitt, 166 27th Ave	Fort Mason C260, Fort Mason Building C, #260
The state of the s	308 Tina Lauren Vietmeier

309	Takeshi Nakayoshi	Р
310	Tama Greenberg	* P
311	Leitha L Thrall,	Sc
312	Mary Lou D'Auray	Р
3198	Suzanne Radcliffe	Р
287	Skip Shimmin, Fort Mason Buliding C, #210	Р
288	Linda De Laurenti, Fort Mason Building C, #210	* P
290	Diana Lynn, Fort Mason Building C, #210	Fr
314	Christine U'Ren, Fort Mason Building C, #220	* MM
315	Wendy Fletcher, Fort Mason Building C, #220	* Ph
316	Jody McMillan, Fort Mason Building C, #235	* Pr
317	Jack Jacobson, Fort Mason Building C, #235	* Pr
3t8	Peter Leone McCormick, Fort Mason Building C, a	/235 * Pr
319	Inge Behrens, Fort Mason Building C, #355	* MM

Media Listing Key

Ceramics	С
Drawing	D
Fiber	Fi
Furniture	Fu
Glass	G
Mixed Media	MM
Painting: Oil/Acrylic	Р
Painting: Watercolor	W
Photography	Ph
Printmaking	Pr
Technology/New Media	T/NM
Sculpture	Sc
Wearable Art/Jewelry	WA/J
Handicap Accessible	*







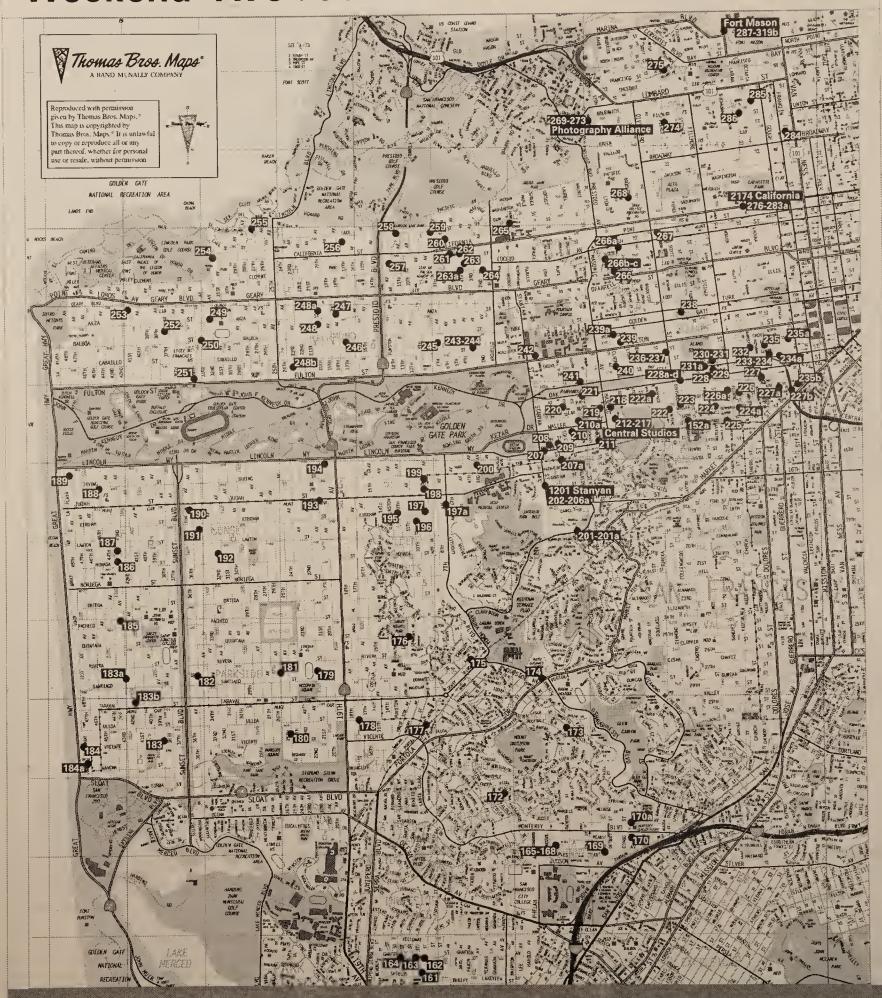


bayarea.citysearch.com

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www.sfopenstudios.com . Info. Line: 415-273-1394

Weekend Two | OCTOBER 14-15 | 11AM - 6PM



• Info. Line: 415-273-1394 www.sfopenstudios.com

critic's choice:

calendar

Galleries

From page 105

7:30pm). Oct 12-Nov 11.

Grucible Steel 2050 Bryant; 648-7562. Daily, 10am-10pm. "Gather," sculpture by Carrie Luker, Laurilu, Yancy Yesovich, and Jehanne Rogawski (reception Thurs/12, 6-8pm). Oct

Culture Cache 731 Florida; 642-2360. Call for hours. "Mission Detritus," various works incorporating found objects (reception , 7pm-midnight). Oct 12-Nov 5

Folk Art International 140 Maiden; 392-9999. Mon-Sat, 10am-6pm. "Whispered Prayers: Images and Objects of Himalayan Culture," vintage prints and contemporary pho-tographs of sacred art and artifacts (receptographs of sacred art and artifacts (reception, Thurs/12, 3-7pm). Oct 12-Nov 23. **Gallery 650** (650) Delancy; 512-7716. Hours by appointment. "Striking Poses," photographs by Max James Fallon (reception

tographs by Max James Failon (reception Sat/14, 4-7pm). Oct 14-Nov 4. Hosfelt 430 Clementina; 495-5454. Tues-Sat, 11am-5:30pm. "Stainless Steel Paintings," works by Roy Thurston; "Out of a Bandworks by Roy Thurston; "Out of a Bandbox," paintings by Andrea Higgins; "Reflecting Air," paintings by Leonard Paschoal (reception Sat/14, 3-5pm). Oct 14-Nov 22. Kalart 855 Sansome; 693-9727. Mon-Sat, 10an-6pm, Sun, noon-6pm. "Sunil Janah: Inside India, 1940-1975," rare shots by the legendary Indian photographer. Through

legendary Indian photographer. Through Thurs/12. "Silk and Steel," watercolors and sculptures by Elaine Badgley Arnoux and Harold Kozloff (reception Sat/14, 6:30-8:30pm). Oct 14-Nov 13.

Anthony Meier 3007 Jackson; 351-1400. Tues-Fri, 11am-5pm. Works by German elementalist Wolfgang Laib (reception Sat/14, 6-8pm). Oct 14-Nov 17.

8pm). Oct 14-Nov 17.
Octavia's Haze 498 Hayes; 255-6818. TuesSun, noon-6pm. "Plank Idols," new works by
Nancy Losacker. Oct 11-Nov 11.
S.F. City Hall 1 Dr. Carlton B. Goodlett Place;

626-7498. Mon-Fri, 8ant-8pm; Sat-Sun, noon-4pm. "Kathmandu: Impressions of the noon-4pm. "Kathmandu: Impressions of the City at its Margins," photography of Todd Herman. Through Oct 29. "Shades of San Francisco: ArtMecca.com @ City Hall," various artists. Ongoing. "36 Views of Sutro Tower," photographs by Terry Holter. Oct 12-Dec 2000. "Get the Picture?", works from the Friends of Photography Community

Programs. Oct 12-Dec 2000. S.F. Art Institute 800 Chestnut; 771-7020. Mon-Sat, 11am-6pm. Walter and McBean Gallery: "The World on Its Head," works by nine Belgian artists (Thurs/12, 5:30-7:30pm). Oct 12-Nov 25. Diego Rivera Gallery: Individual shows by Chen-Ju Pan, Elizabeth Jackson, and Rebeca Peters (reception Tues/17, 5-7pm). Oct 15-21.

S.F. Camerawork 115 Natoma; 764-1001. Tues-Sat, noon-5pm. "Democracy: The Last Campaign," a collaborative exhibit by Mar-

Campaign," a collaborative exhibit by Margaret Crane and Jon Winet (reception Fri/20, 5:30-8pm). Oct 17-Nov 18.

University of San Francisco 2130 Fulton, Gleeson Library/Geschke Center Lawn; 422-2434. "Sculpture/USF/2000," free public outdoor sculpture exhibit (reception Fri/13, 4-6pm). Oct 13-Jan 5, 2001.

Washington Square Gallery 1821 Powell;

2012 255 May Tier by appointment Wed.

Vasanington Square Ganery 1821 Powell; 291-9255. Mon-Tues, by appointment; Wed-Thurs, noon-7pm; Fri-Sat, noon-5pm. "An-niversary Show," featuring various gallery artists. Oct 14-28.

Weinstein 253 Grant; 397-6177. Call for hours. "Salvador Dali Originals," 25 original works ranging from oil and watercolor paintings to pen and pencil drawings. Oct 15-Nov 30.

Ongoing

Albers 760 Market; 391-2111. Wed-Sat, 10an-2pn. "Master Carver of Pangnirtung, works by Jaco Ishulutaq. Through Sat/21. Alliance Française 1345 Bush; 775-7755. Mon-Thurs, 9ani-9pni; Fri, 9ani-7pni; Sat, 9ani-1pm. Paintings by Jacques Bercut and

Yoke-Ping Bruand (reception Thurs/12, 6-8pm). Through Oct 30.

A.O.V. 3328 22nd St; 431-8341. Thurs-Fri, 5-8pm; Sat, noon-8pm. "The Iridescent Abyss Where Things Are Dissolved," installations by Marcy Freedman. Through Sat/14. John Berggruen 228 Grant; 781-4629. Mon-Fri, 9:30am-5:30pm; Sat, 10:30am-5pm.
"Colors and Curves," original lithographs by Ellsworth Kelly. "Realm," new sculpture and drawings by Kiki Smith. Both exhibitions

'Zadok Ben David: Magical Realism'

Through Oct. 28, Refusalon

ometimes the act of art making is something akin to alchemy: the artist takes unlikely ingredients and alchemy: the artist takes utilized may be spins them into something unexpected. Britainbased Israeli artist Zadok Ben David alludes directly to this idea by referencing the classic vernacular of magic. His latest exhibition is filled with figurative objects that trick the eye with techniques that rely on low-tech wizardry rather than Siegfried-and-Roy glitz to create landscapes with the human body. His signature works are delicate little effigies made from photo-etched stainless steel. They're wafer-thin bodies inspired by the writings of Gabriel



Garcia Marquez and formed by an intricate lacework that's more space than solid matter. Through a feat of engineering, they somehow manage to hold themselves together and upright. They also cast shadows larger than their actual selves, which adds to their rather Platonic nature. There's also a series of life-size, sand-covered nude figures engaged in magical poses: a levitating woman at the command of a male magician, a standing female with doll-like figures cleaving to her body. While these are less successful than the smaller pieces, they reveal the artist's interest in exploring relationships and the narratives that accompany them. The bodies, which seem to have emerged from the earth, are caught in moments of mutual trust with one another or the air. Something could tip at any moment. This sense of the ephemeral also comes through in an endearing video piece in which the artist tells the tale of a chance meeting with a woman on a train. The story is made all the more humorous, human, and vulnerable as it's told with Ben David's magically severed head firmly planted in a frying pan. Tues.-Sat., 10 a.m.-6 p.m., 20 Hawthorne, S.F. (415) 546-0158. (Glen Helfand)

Through Oct 28. BFA Sculpture 410 Bush; 274-8680. Call for hours. "The Transition to Freedom," works by Carlos E. Castillo. Through Sat/14. Big Pagoda Company 1903 Fillmore; 563-8727. Tues-Sat, 11am-7pm; Sun, noon-6pm "Memories of Childhood," paintings and mixed-media works by Edward Aglipay. Through Oct 31.

Bradford Campbell 251 Post; 677-0919. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. New paintings and works on paper by Daniel Phill. Through Oct 28.

Phill. I hrough Oct 28. Rena Bransten 77 Geary; 982-3292. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. Hung Liu, new paintings. Through Sat/14. California College of Arts and Crafts Logan

Galleries, 1111 Eighth St; 703-9210. Mon, Wed-Sat, 11am-5pm; Tues, 11am-9pm. "Rooms for Listening," experimental electronic sound and music. Through Sat/14. Center for African & American Art and Culture 762 Fulton; 928-8546. Mon-Fri, 8am-noon. "The Left of Wisdom: A Message to the Ages," works by Malik-Heru Jawanza Seneferu. Through Oct 29.

Chinatown Community Arts Program Gallery 750 Kearny, Third Jf; 957-1146. Tues-Sat, 10am-4pm. "Music in a Movement: Emerging API Identity in the '70s," various works. Through Nov 11.

Crown Point Press 20 Hawthorne; 974-6273. Tues-Sat, 10am-6pm. "Nature," new etchings by Anne Appleby and Pat Steir. Through

Erickson and Elins 345 Sutter; 981-1080. Tues-Fri, 10am-5:30pm; Sat, 11am-5pm. "The Fire Festival Chronicles," recent works

Fine Arts Gallery 1600 Holloway, SFSU; 338-6535. Mon-Sat, noon-4pm. "2000 Faculty Exhibition," works in various media by members of the SFSU art department. Through Thurs/19.

Freddie Fong Contemporary Art 760 Market, #258; 391-6133. Tues-Sat, 11am-5pm. "Transcending Reality," works by Walter Kennedy, Judy Krasnick, Karen Messerman, Pernilla Persson, and Linda Voychehovsky. Through

Fraenkel 49 Geary, 981-2661. Tues-Fri, 10:30am-5:30pm, Sat, 11am-5pm. "About Faces," photographs dealing with the psychological portrait. Through Oct 28. Friday the Thirteenth West 331 Potrero; 863-2285. Thurs-Sat, 1-5pm. Sculptures by Andrew Knipe and paintings by Michael Perkin. Through Sat/14.

Galeria de la Raza 2857 24th St; 826-8009.

Tues-Sat, noon-6pm. "Amigo Racism: Mickey Mouse Meets the Taco Bell Chihuahua," works by various artists. Through Nov 4.

Brian Gross Fine Art 49 Geary; 788-1050. Tues-Fri, 10:30am-5:30pm; Sat, 11ani-5pm. "Something in the Air," paintings by Patrick

Wilson. Through Sat/14. **Hang Gallery** 556 Sutter, 434-4264. Mon-Sat, 10am-6pm; Sun, noon-5pm. Paintings by Stephanie Jucker. Through Mon/23. Hey! 4920b Telegraph, Oakl; (510) 428-2349. Ties-Sat, 11am-6pm; Sun, 11am-5pm. Recent paintings by Lori Now and Michael Pollice (reception Sat/7, 7-9pm). Through

Images of the North 1782 Union: 673-1273. Mon-Sat, 11am-5:30pm; Sun, noon-4pm.
"Looking Inward: Awakening the Spirits," an exhibition of Inuit sculpture and prints. Through Fri/13

Intersection for the Arts 446 Valencia; 626-2787. Wed-Sat, noon-5pm; Tues by appt.
"The Mexican Problem," blown glass and mixed media by Jamex and Einar De la Torre. In this exhibit, the brothers De Ia Torre examine and toy with the complexities, contradictions, and confluence of the disposed and hybrid cultures of the U.S.-Mexico borderlands. Their installation at Intersection for the Arts is a garish, goading display of global gluttony. Mixing mythology, Catholic iconography, pop imagery, and political commentary with highly crafted blown glass and various discarded materials, they create a dazzling spectacle for the spaces "between." Through Sat/14. (Megan wilson)

jennjoy 49 Geary, Fourth fl; 398-2040. Tues-Sat, 11am-5pm. "Ataraxy," works by Leona Christie, plus new works by Luisa Kazanas. Through Oct 28.

George Krevsky Gallery 77 Geary; 397-9748. Tues-Sat, 11am-5:30pm. "Lawrence Fer-linghetti, Works on Paper," a retrospective of the famous Beat figure's prints, drawings, and paintings. Through Sat/21.

Martin Lawrence 366 Geary; 956-0345. Mon-Sat, 10am-8pm; Sun, 10am-6pm. Works by Kerry Hallam. Through Sun/15.

Luggage Store 1007 Market; 255-5971. Wed-Sat, noon-5pm. "Altoids Curiously Strong Collection." The current collection of work named after the little mint is a complement to ongoing Altoids sponsorships of not-forprofit groups who work with and generate meaningful exposure for talented young artists. Created in 1998, the "Curiously Strong Collection" was established to honor and support today's "most talented, emerging visual artists in America." Some of the more potent picks highlighted in the 2000 showcase include Seong Chun's tiny sculptural works of text on crocheted paper; Reanne Estrada's creeping, crawling, coagula-tion of hair embedded in spice-scented

glycerine soap; and D'nell Larson's "Bump," a pair of self-help bumper cars in the form of soft, fluffy swans used to navigate the rocky road of relationships. Through Sat/14. (Wilson)

Michael Martin 251 Post; 217-0700. Mon-Sat, 11am-5:30pm. Selected large-scale mono-

types and prints from Smith Andersen Editions, Through Sat/21.

Meridian 545 Sutter; 398-7229. Tues-Sat, 1-5pm. "Fall Out: Complicated Lies, Simple Acts of Heroism," paintings, sculpture, and installations dealing with nuclear themes.

Meyerovich 251 Post, Fourth fl; 421-7171. Mon-Fri, 9:30am-6pm; Sat, 10am-5:30pm.
"Picasso: Classical to Abstract," over 60
works exploring the artist's fascination with the female figure. Through Nov 17.

Modernism 685 Market; 541-0461. Tues-Sat, 10am-5:30pm. "The First American Paintings," works by the Viennese artist. Through

Museum West Fine Art 170 Minna; 546-1113. Mon-Sat, 9am-6pm. "Transparency and Grace," works by Emiko Maeda. Through

ODC Theater Gallery 3153 17th St; 626-6745. Thurs, 3-5pm; Sat, 3-6pm. "From the City: Perspectives on Havana," first U.S. exhibition of Cuban artist Ernesto Villanueva. Through Fri/13.

Place Pigalle 520 Hayes; 552-2671. Sun-Wed, 4pnı-midnight; Thurs-Sat, 4pm-2am. "Body Solitaire," recent paintings by Scot Velardo.

Through Oct 29.
Refusalon 20 Hawthorne; 546-0158. Tues-Sat, 10am-6pm. "Magical Realism," works by Zadok Ben David. See Critic's Choice.

'Re-Membering: Dismembered Memories' On sidewalk kiosks along Market between Van Ness and the Embarcadero; 252-2559. 24 hours. Through Oct 30. Original poster art by René Garcia and John Leaños.

Andrea Schwartz 333 Bryant; 495-2090. Mon-Fri, 9am-5pm. "No Separation," new paintings by Howard Hersh. Through Oct 27. S.F. African American Historical and Cultural

Society Fort Mason Center, Bldg C; 441-0640. Wed-Sun, noon-5pm. "Black Artist: Creations 2000," various works. Through

S.F. Arts Commission Gallery 401 Van Ness; 554-6080. Wed-Sat, noon-5:30pm. "After the Storm," environmental photography by Bob Walker. Through Nov 18. See Critic's Choice. San Francisco Open Studios Through Oct: Sat-Sun, 11 am-6 pm; for locations and dates, see map in this issue or go to www.sfopenstudios.com. San Francisco's artists open their doors at this annual event; this year's theme is "Get Hooked on Art."

S.F. Women Artists 370 Hayes; 552-7392. Thes-Sat, Ham-6pm (Thurs, until 8pm); second and third Sun, 1-4:30pm. "Visual Journey," various works. Through Oct 28. **Shapiro** 760 Market, Ste 248; 398-6655. Call for hours. Selections from the gallery's collection of contemporary photography. Through Oct 28.

Marcel Sitcoske 251 Post; 434-4804. Mon-Sat, 10am-6pm. "Lasker, Marcaccio, Uslé," various works. Through Oct 28.

Songlines 619 Post; 614-1223. Tues-Sat, noon-6pm. "Boss Woman, Yam," paintings by Australian aboriginal artist Emily Kame Kngwarreye. Through Oct 28.
Southern Exposure Project Artaud; 401 Al-

abama; 863-2141. Tues-Sat, 11am-5pm. "Sister Spaces," alternative, international artists and arts organizations. Through Oct 28. spaceprojeckt 1141 Polk; 749-3848. Call for hours. Larkin Street Youth Center presents "Momentum 2000," Polaroid photos by homeless and runaway youths. Through

Terrain 165 Jessie, Second fl; 543-0656. Wed-Sat, 11am-5:30pm. "Young Mexican Paint-ing," works by Arturo Arvizu and Agustín

Portillo. Through Sat/14.

Thatcher Gallery USF, Gleeson Library/Geschke Center, 2130 Fulton; 422-2434. Call for hours. "Revelations," works by Eleanor Dickinson. Through Sun/15.
University of San Francisco Thacher Gallery, 2130 Fulton; 393-8003. Mon-Fri, noon 5:30pm. "Anaïs Nin: A Life in Letters," books, artifacts, and memorabilia docu works, atthaces, and membrania docu-menting her life and work. Through Oct 27. Vorpal 393 Grove; 397-9200. Tues-Sat, 11am-6pm. "Kathleen Dune: Paintings," new works. Through Sat/21.

Bay Area

Creative Growth Art Center 355 24th St, Oakl; (510) 836-2340. Mon-Fri, noon-5:30pm. "A Class Act," exhibition that throws the teacher-student paradigm on its head. Through Fri/13.

Cecile Moochnek 1809D Fourth St., Berk; (510) 549-1018. Wed-Sat, 11am-5pm; Sun, noon-5pm. "Mapping the Square," paintings by Michael Shemchuk. Through Oct 29. Lizabeth Oliveria Gallery 942 Člay, Oakl; (510) 625-1350. Tues-Sat, 10:30am-6pm Paintings by Timothy Buckwalter, Hilary Harkness, and Jerry W. King. Through Oct

Pacific Bridge 95 Linden, no. 6, Oakl; (510) 451-8840. Tues-Sat, 11am-6pm. "The Spirit That Dwells Within," mixed media works by Carlos Villa and Santiago Bose. Through

Richmond Art Center 2540 Barrett, Richmond; (510) 620-6772. Tues-Fri, 10am-4:30pm; Sat, noon-4:30pm. "Hecho en Cali-fas: The Last Decade 1990-99," group exhibi-tion of 31 California Latino, Chicano, and Indigenous artists. Through Nov 11. Traywick 1316 10th St, Berk; (510) 527-1214. Tues-Sat, 11am-6pm; Sun, noon-5pm. "Blue Vinyl," installation by Connie Walsh; Charles LaBelle, solo exhibition of recent work. Through Sun/15.

stage

Stage listings are compiled by Sean Dillingham. Performance times may change; call venues to confirm. Reviewers are Sylvia W. Chan, Rita Felciano, and Brad Rosenstein. Dance commentator is Sima Belmar. Stage intern is Kinı Brooks. See 8 Days a Week for information on how to submit items to the

theater Opening

Desdemona and Dutchman: A Tale About a Handkerchief Phoenix Theatre, 655 Geary; 359-0880. \$15. Previews Wed/11, 8pm (\$5). Opens Thurs/12, 8pm. Runs Thurs-Sat, 8pm. Through Nov 11. See 8 Days a Week, page 76. Gadgets Bindlestiff Studio, 185 Sixth St; 974-1167. \$12. Previews Wed/11, 8pm (\$5). Opens Thurs/12, 8pm. Runs Thurs-Sat, 8pm. Through Nov 4. An aging mother, a black sheep daughter, and past ghosts all inhabit Jeannie Barroga's new comic drama. God's Donkey: A Play on Moses A Traveling

Jewish Theatre, 470 Florida; 399-1809. \$22.50. Opens Thurs/12, 8pm. Runs Thurs Sat, 8pm; Sun, 2 and 7pm. Through Nov 19. Mining everything from biblical translations to commercial media images of the Old Tes-tament, the story of Moses and the libera-tion of the Jews from Egypt is retold using humor, Hebrew, and music.

A Murder of Crows Exit Stage Left, 156 Eddy; 675-5995. \$12-18. Opens Fri/13, 8pm. Runs Fri-Sat, 8pm. Through Nov 18. OBIE award winning playwright Mac Wellman and Crowded Fire present a satire that puts the American heartland on trial.

R. Buckminster Fuller: The History (and Mys-

tery) of the Universe George Coates Performance Works, 110 McAllister; 392-4400. \$30-35. Opens Fri/13. Runs Wed-Sat, 8pm; Sun, 2 and 7pm (no performances Nov 22-23). Through Dec 3. The solo show written and directed by D.W. Jacobs returns to San Fran-

Ongoing

Cannibals Alone Exit Street Theatre, 156 Eddy; 641-0197. \$12. Fri-Sat, 8pm. Through Sat/21. The Chameleon Theatre Company presents a dystopian vision of the future where HIV victims are brutalized in concentration camps

Club Inferno Paradise Lounge, 308 11th St; 861-6906. \$15. Sun, 8pm. Through Oct 29. There's nothing like a little drag, drink, and rock and roll to spice up a story of Catholic damnation. The Tuck 'n' Roll Players' new musical production, Club Inferno, won't add much to your knowledge of Dante's Divine Comedy. What it will do is pull you into a kaleidoscope of colorful costumes, energetic choreography, and comical rock numbers that creates a fun, nightlife atmosphere around this classic tale of the afterlife.

'Tagulaylay/

The Presidio'

Fri/13-Sun/15, Presidio

f you've seen Pearl Ubungen's site-specific I-Hotel, which the Pearl

she calls herself a "choreographer-cultural activist." For Ubungen, art

and politics are intertwined; social activism inspires her work, and art gives it its potent voice. As an American-born, fourth-generation Filipino

woman, Ubungen grew up with a benign vision of the Philippine-Ameri-

Ubungen Dancers and Musicians performed at what used to be the International Hotel in Chinatown, and Refugee, set at the United Nations Plaza, you'll agree that Ubungen knows what she's talking about when

The Collected Works of Billy the Kid The Marsh, 1062 Valencia; 826-5750. \$12-15. Thurs-Sat, 8pm. Through Nov 4. See "Kid B,"

Dealer's Choice Actors Theatre of San Fran-cisco, 533 Sutter; 296-9179. \$20. Thurs/12-Sat/14, 8pm. Actors Theatre SF performs Tony Award nominee Patrick Marber's hardboiled play that centers around a game of

◆ Don't Make Me Look Too Psychotic Bannam Place Theater, 50 Bannam Place; 986-4607. \$15. Fri/13-Sat/14, 8pm. Violently unhealthy relationships are the driving force behind Bruce Pachtman's hilarious new solo bening Bruce Pacitiman sinarrous new soo show. Pachtman developed this auto-biographical piece after dating a particularly incendiary woman. Bruce and Gloria have a lot in common, like drinking problems and intimacy issues. Don't Make Me Look Too Psychotic is gut-bustingly funny, which is no small feat considering the seriousness of the material. (Joshua Medsker)

◆ Enough About Me: An Unauthorized Biography New Conservatory Theatre Center, 25 Van Ness; 861-8972. \$20-25. Wed-Sat, 8pm (also Sat/14, and Oct 28, 10pm). Through Oct Drag diva favorite Varla Jean Merman (Jeffery Roberson) returns to San Francisco with her latest one-woman show on her favorite subject: herself. A prisoner of her own self-absorption, Varla makes some heroic efforts to let the world in while still looking out for number one. Written by Roberson with director Michael Schiralli, this often hi-larious 75-minute show is a biting satire on the narcissism of celebrity, and particularly the pathetic cycles of notoriety, obscurity, self-destruction, and confessional redemption that seem obligatory in our culture. Roberson is a tremendously talented actor and singer who nails every calculated head toss, and his portrayal of this trailer-trash diva (whose talents include inhaling a can of Cheez Whiz while simultaneously belting out an aria) is a comic delight. Among several very funny video sequences is "Varla's Trip to Japan," where her search for a Hello Kitty toaster sets the Aqua Net Amazon tromping through the baffled streets of Tokyo. (Rosenstein)

can War. With Tagulaylay/

The Presidio, she is setting the record straight. Two years of research,

both here and in the Philippines, went into

Tagulaylay (Reguiem),

which honors those who

suffered and are still suffering the consequences

of the conflict, a precur-

Ubungen's choreography

music of Joey Ayala from

Manila. 1 and 4 p.m., El

sor to the Vietnam War

is supported by the

Polin Spring, end of

MacArthur, southeast

portion of the Presidio (enter at Lombard Gate),

S.F. Free. (415) 221-

7573. (Rita Felciano)

► Fully Committed Theatre on the Square, 450 Post; 433-9500. \$25-35. Thes-Thurs, 8pm; Fri-Sat, 8:30pm (also Sat, 3pm); Sun, 3 and 7pm. Extended through Sun/22. Becky Mode's solo play is a satirical roasting of the absurd power plays that getting a good table in the restaurant-of-the-moment can inspire. The towering pretensions of the fa-mous and powerful are ripe for satire, hut this theatre a clef could quickly get tedious if main character Sam, a reservations clerk for a four-star New York restaurant (played with immense charm and electric energy by
Ethan Sandler), weren't so likable. Sam becomes a sparkling conduit for the 30-odd
characters who come screaming through the phone lines, all rendered with acute comic precision by Sandler. (Rosenstein)

section for the Arts, 446 Valencia; 626-3311. 39-15 (Thurs, pay what you can). Thurs/12-Sun/15, 8pm. These three short plays by Keith Josef Adkins, copresented by Intersec-tion for the Arts and Black Artists Contem-porary Cultural Exercises. porary Cultural Experience, form a smart but disjointed trio. In the title play, Hollis but disjointed trio. If the the play, froms becomes obsessed with the havoc that processed food is wreaking on his family's bodies and souls, while his "colonized" wife plans for a family reunion. In the monologue "Seeds Sold," a young woman comes to terms with initiating the possible death of her neighborhood. And in the finale, "Grey-Haired Smooches with Rufus," two lusty seniors meet to consummate their Internet relationship. Adkins has a gift for surreal con-edy and for capturing the poetry of African American speech, but none of these pieces develop their promising premises very far Benton Greene and Selana Allen unevenly play all the evening's roles, doing their best work in the crowd-pleasing final piece. Di-rector Edris Cooper-Anifowoshe is clearly in tune with Adkins's playful voice, although she sometimes falls short of nailing his dra-

Snows and Jerks of III in the baseball grow, an Dad can't decide whether to sleep with or murder his estranged wife. This "average" American family is at the heart of Paula Vogel's ambitious, underproduced play, which bravely plunges into the murky relationships between expressions and produced play. tionships between sex, violence, love, and domesticity. Vogel creates a wonderfully fluid cinematic mix of fantasy and reality that is only partially realized in director Susannah Martin's hit-and-miss production. Don Wood does the evening's best work in

expression. (Rosenstein)

The Illusion Gurdjieff Hall, 312 Connecticut; 248-1918. \$15. Fri/13, 8:30pm. In Tony Kushner's play about a play (of sorts), the central storyline, filled with sword fights and thwarted love, is a bit on the familiar side. However, the peripheral commentary about the nature of reality and illusion is, like so much of Kushner's work, startling in both its depth and lyricism. The foolsFURY cast should be commended for its facility with the text's elevated language and the use of fluid, interconnected movements to draw the audience into this captivating dream about the power and limits of fiction.

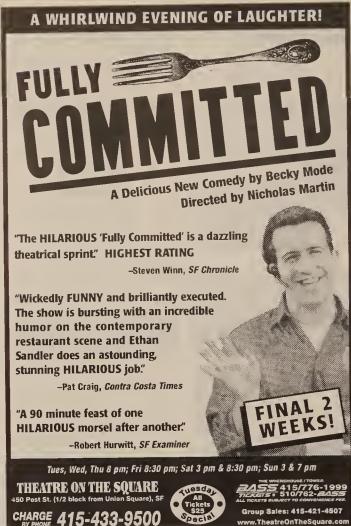
Little Murders The Next Stage Theater, 1620 Gough; (510) 704-4448. \$15. Fri-Sat, 8pm; Sun, 7pm. Through Sun/22. Good Dog Carl Productions presents a black comedy lampooning American family values by Jules

Mad to Live. Mad to Talk Various locations in North Beach, call for reservations; 381-0713 \$55 (includes dinner). Wed-Sun, 7pm (through Sun/15, 6:30pm; Wed/18-Oct 28, Through Oct 28. FootNotes Street Theater performs snapshots of North Beach Beat culture in five scenes at five locations. Moonlight Potrero Hill Playhouse, 953 De Haro; (510) 845-2687. \$10-15. Thurs-Sat, 8:30pm (no show Oct 26). Through Oct 28. If you've studied Picasso, then you know that

Continued on page 110

Hollis Mugley's Only Wish + 2, Seeds Sold, and Grey-Haired Smooches with Rufus Inter

matic rhythms. (Rosenstein)
Hot 'n' Throbbing Venue 9, 252 Ninth St; 2892000. \$15-20. Thurs-Sat, 8pm. Through Nov
4. Mom writes porno scripts to pay the bills, her daughter can barely contain her own bursting sexuality, her son goes to strip shows and jerks off in his baseball glove, and an uneven cast as the hurting, violent hus-band, and while the play's conclusions get a bit pat and generic, Vogel is at her richest in finding the jet black comedy and tragedy in love that can only find torturous, sublimated



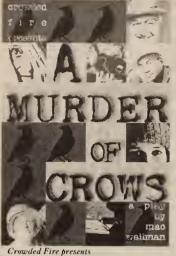


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stage calendar

theater, dance, spoken word, comedy & performance

Ongoing From page 109

his most abstract, experimental work came long after he had mastered the fundamentals of visual representation. Last Planet Theatre could learn a lot from this chronology. In an attempt to stake out new artistic territory in attempt to stake out new artistic territory in their latest production, Moonlight, director John Wilkins buries the provocative text of this late Harold Pinter play beneath a mish-mash of spastic physical actions, incomprehensible histrionics, and unnecessary frag-mentation. While creative risk-taking is commendable, it can backfire when stylization is allowed to overpower subtext. When this imbalance occurs, as it does here, conceptual gimmicks come off as corny, and the play's momentum gets bogged down in too much icing, not enough cake. (Brooks) much icing, not enough cake. (Brooks)

Naked Boys Singing! Theatre Rhimoceros, 2926 16th St; 861-5079. \$15-25. Wed-Sat, 8pm (also Sat, 5pm); Sun, 3 and 7pm. Through Sun/22. No false advertising here; just seven guys singing their pants off. This L.A.-to-New York hit conceived by Robert Schrock features 16 songs celebrating every thing from "Gratuitous Nudity" to locker-room erections, with every member of its seven-member cast stripped for duty. For all its frothiness the show makes some credible gestures toward dimension, including one gestures toward dimension, including one man's touching message to a dead lover and some pointed critiques of the gay obsession with a perfect body. Many of the bods on display are actually as imperfect as the voices, which is all part of the point of E. Allen Sawyer's refreshingly inclusive direction. Article Calette Tom Or and Pater Foruel do. turo Galster, Tom Orr, and Peter Fogel do the evening's brightest work in this fun and surprisingly sweet revue. San Francisco gets treated to a special local number, "Rockin' the Rock," an Alcatraz fantasy where no one keeps their stripes on for long. (Rosenstein) Objects in Paradise Marsh Theatre, 1062 Valencia; 826-5750, ext 2. \$8-10. Sat/14-Sun/15, 1:30pm. Puppeteer-performer Liebe Wetzel makes the "ordinary" come to life in a celebration of innocence, sadness, and sweet-

■ Ragtime Orpheum Theatre, 1192 Market; 512-7770. \$42-77. Tues-Sat, 8pm (also Wed and Sat, 2pm); Sun, 2pm. Through Oct 29. The Tony Award—winning musical version of E.L. Doctorow's novel makes its San Francisco bow. Out of the welter of Doctorow's patchworked stories, Terrence McNally's book seizes as its central tale the challenges to the dominant WASP status quo being posed by women, immigrants, "radicals," and minorities. In contrast to Doctorow's cool reportorial narration, McNally often settles for preachy thematic summations, but when he thrusts us headlong into the characters' passions, the results can be deeply moving. Lyricist Lynn Ahrens weaves a web of hope and pain in her songs, and Stephen Flaherty's score unabashedly em-braces the brassy, sentimental musical forms of 1900. The production design is much re-duced from its elaborate Broadway incarnation, but the glory of this touring produc-tion is its ensemble of actor-singers, which brings a stirring electricity to the choral pas-sages and features some exceptional leads.

(Rosenstein) Sacredly Immortal Dance Mission Theater, 3316 24th St; 924-3325. \$18. Fri/13-Sat/14, 8pm. Robin Taylor's rock opera tackles nothing less than the challenges of homosexuality, homelessness, discrimination, gang vio-lence, and racial tension in 20 songs or less. Shocktoberfest!! 2000 Exit Theatre, 156 Eddy; 820-1627. \$15. Thurs-Sat, 8pm. Through Oct 28. Thrillpeddlers presents a night of Grand Guignot-style tales of terror.

Stomp Marines Memorial Theatre, 609 Sutter; 1-877-771-6900. \$25-45. Tues-Fri, 8pm. New schedule: Tues show alternates weekly with a matinee Wed, 1pm); Sat, 5 and 9pm; Sun, 3 and 7pm. Open-ended. The crashing, pounding synchronicity of the percussion-dance-performance event Stomp is now shaking up the Marines Memorial Theatre on an ongoing basis, with Bay Area artists, including San Franciscan Sophia Sharp, making up a portion of the cast.
Teatro ZinZanni: Love, Chaos, and Oinner Le Palais Nostalgique, Pier 27 and 29, Embar-cadero at Battery; 438-2668. \$125. Wed-Sat, 6:30pm; Sun, 5:30pm. Open-ended. This mix of "love, chaos, and dinner" in a beau-

tifully restored art nouveau cabaret features

a five-course meal served by a madcap wait a five-course mean served by a finatically want staff, and close encounters with talented dancers, comedians, singers, and acrobats.

To Sleep She Alice Toklas Goes Fort Mason Center, Bldg D, Marina at Laguna; 626-4603.

\$5. Fri, 8pm. Through Oct 27. The Playwrights' Center of San Francisco presents a staged readings of Ted Enik's play as part of the 20th Annual DramaRama Playwrighting

Bay Area

Fanny at Chez Panisse Julia Morgan Center for the Arts, 2640 College, Berk; (888) FANNY-06. \$26-34. Thurs, 7pm; Fri-Sat, 2 and 8pm; Sun, 2 and 7pm. Through Oct 29. This new musical based on Alice Waters's book depicts a day in the life of Waters's daughter Fanny, who struggles to complete a school essay while surrounded by the surrogate family of her mother's devoted restaurant staff. Joe Landon's rock and blues-inflected score is only serviceable, but his easy mix of spoken and sung words captures par ent-child dynamics with acuity. The real pleasure here is the lead performances of Cecilia Foecke and Maureen McVerry. The 16-year-old Foecke is an absolute knockout as Fanny, and McVerry is first-rate as Alice, as rainly, and invertify is instance as their the ideal working mom who manages to combine work, family, and national politics without ruffling her signature hats. With loads of inside humor and a narrowly local demographic, it's hard to know what kind of life this musical might have beyond the Bay Area. But as a soufflé-light homegrown spe cialty, it's a charmer. (Rosenstein)

The Green Bird Berkeley Repertory Theatre, 2025 Addison, Berk; (510) 845-4700. \$36-51 2025 Addison, Berk; (510) 849-4700. 536-51. Wed, 7pm: Tues, Thurs-Sat, 8pm (also Sat/14, Thurs/19, 2pm); Sun, 2 and 7pm. Through Oct 27. The "plot" of Carlo Gozzi's 1765 play is a mishmash of fairy tale elements and commedia dell'arte stock characters. But the crucial ingredient here is the return to Berkeley Rep of artists from Minneapolis's Theatre de la Jeune Lune, particularly director, designer, and actor Dominique Serrand As the evening's delightful narrator Serrand establishes a bracing, irreverent tone, and his gorgeous Kabuki sandbox set together with Sonya Berlovitz's witty orientalist costumes make for a visual feast. Unfortunately the compelling visuals and marvelous comic performances by Stacy Ross, Geoff Hoyle, Brian Baumgartner, and Jenny Lord have to carry most of the weight of this production. The script, adapted by Steven Epp with Theatre de la Jeune Lune, makes a stab at updating Gozzi's 18th-century moralizing. But the often flat topical humor can't sustain this two-and-a-half-hour show, which like the characters' own illusions promises more magic than it delivers. (Rosenstein)

Macbeth Shakespeare at Stinson, Highway One at Calle del Mar, Stinson Beach; (415) 868-1115, \$10-18, Fri/13, 7pm; Sat/14-Sun/15, 5:30pm. Bubble, bubble, toil and trouble, beachside with the Shakespeare at Stinson crew.
Mimzabim! La Val's Subterranean Theatre,

1834 Euclid, Berk; (510) 234-6046. Call for price. Thurs/12-Sat/14, 8pm. The uncloseted craziness of Mimzabim! is exactly the sort of bizarro playfulness you expect to find lurk-ing at La Val's Subterranean. This black comic journey into the mind of the catatonic Sara — replete with horny nutso doctors, ingeniously inserted Q-tips, and squirting bodily fluids — is an Artaudian assault on linear, well-behaved theater. The wild 1985 production of John O'Keefe's play has achieved a legendary status in Bay Area an-nals. This revival by Climate Theatre and Subterranean Shakespeare, directed by Geoffrey Pond, shrieks a lot but seldom gets beyond a now fairly predictable transgressive surface. Chetana Karel is, however, a haunting smoky-voiced Sara, and Charlie Williams, Stanley Spenger, and Marcie Pro-hofsky each find some pleasantly unbridled comic moments. (Rosenstein)

The Philanderer Berkeley City Club, 2315 Durant, Berk; (510) 843-4822. \$26-35. Wed/11-Sat/14, 8pm; Sun/15, 2pm. This rarely produced play of George Bernard Shaw's gets an outing at the Aurora Theatre Company, where director Barbara Oliver has shown a penchant for GBS's early work. But this comedic battle of the sexes is a halting, uneven dialogue about the "new" man's right to fool around with impunity. Leonard Charteris (Simon Vance) is one of Shaw's

more annoying hypocritical protagonists, and the uncertain comedy turns on this serial philanderer's efforts to rid himself of one conquest in favor of another. Vance does his best Michael Redgrave, but Charteris re-mains steadfastly unappealing, and Lee Ann Manley's Julia rivals Shelley Winters in A Place in the Sun in the whiny romantic millstone department. Charles Dean, Chris Ayles, and Jack Powell all shine in the sup porting-English-gentlemen roles that wind up dominating the show, and Susan-Jane Harrison is a standout as the uniquely multidimensional Grace. (Rosenstein) The Water Engine Eighth Street Studio, 2525 Eighth St, Berk; (510) 655-0813. \$15. Fri-Sat, 8pm (also Sun/15, Sun/22, 8:30pm). Through Oct 28. Director Kent Nicholson integrates aspects of both radio plays and staged dramas in the Shotgun Players' production of David Mamet's play, which is followed by "Mr. Happiness," a short monologue piece.

performance

'Califas 2000' The Lab, 2948 16th St; 864-8855. Fri-Sun, 8pm. \$7-15. See 8 Days a

Week, page 76.
'The Day I Kissed Mike Sanchez' Jon Sims Center for the Performing Arts, 1519 Mission; 621-4637. Fri, 8:30pm. \$5-10 donation. Craig Acosta Rowe dissects sexual and ethnic iden tity politics in a show where memory merges with traditional theater

'Fiery Whispers Our Bodies Breath' Luna Sea Women's Performance Project, 2940 16th St, Ste 200-2; 863-2989. Fri-Sat, 8pm (also Thurs/19-Sat/21, 8pm). \$10-15. Luna Sea presents an Asian Pacific Islander queer theter performance

'Geography Trilogy' Yerba Buena Center for the Arts, 701 Mission, 978-2700. Thurs-Sat, 8pm; Sun, 2pm. \$25-35. Choreographer Ralph Lemon uses dance, music, poetry, and

visual art to convey travels across Africa, Asia, and North America. 'The Herma' UMC Bethany Church, 1268 Sanchez; (888) 646-8745. Sun, 7pm. \$10-25. Performance artist S.K. Thoth performs his solopera" as a benefit for the San Francisco

Flash Family Blue Bear Theatre, Fort Mason Center, Bldg D; 885-5678. \$14. Sat, 8:30pm. Through Nov 18. San Francisco's longestrunning improv company creates musicals and theatrical scenes from audience sugges-

'King of the Hill Theatresports' Bayfront The-ater, Fort Mason Center Bldg. B; 474-8935. Thurs, 8pm. \$7. BAT's the Belfry performs

improv theater as a team sport.
'The Miser' SFSU, Creative Arts Building, 1600 Holloway; 338-2467. Thurs, 8pm (\$8 preview); Fri-Sat, 8 pm (also Sat, 2pm); Sun, 2pm. \$10. The SFSU Theatre Arts department's rendition of Molière's classic comedy features an original live musical score.
'On the Corner' Artists' Television Access, 992
Valencia; 824-3890. Fri, 8pni. \$5. Clair Bain's

latest work employs videos, spoken word pieces, and performance in a celebration of experiences and various states of being. 'Please Leave the Bronx' The Mock Cafe. 1074 Valencia; 821-1155. Fri, 10pm. \$5. Orignal theater and sketch comedy from the

PLTB five-member crew. 'Romeo and Juliet' Victoria Theatre, 2961 16th St; 333-1918. Thurs-Sat, 8pm; Sun, 2pm. \$20-23. The African American Shakespeare Company sets this ubiquitous classic in modern Cuba.

'Seduced' The Delivery Room, 557 Howard; 642-1257. Thurs-Sat, 8pm. Through Sat/21. \$10-15. Bare Bones Theatre presents Sam Shepard's play about the last days of Howard

'Sor Juana Hoy' Mission Cultural Center for Latino Arts, 2868 Mission; 642-4079. Fri, 8pm (dinner served at 7pm). \$30-50. Mexican actress and activist Ofelia Medina gives a dinner performance; proceeds benefit the indigenous children of Chiapas. 'Want Cream?' Venue 9, 252 Ninth St; 289-

2000. Tues, 8pm. \$6-10. Footloose presents a staged reading of Rachel LePell's play as part of the "Page to Stage" series.

Bay Area

'The Caucasian Chalk Circle' Zellerbach Playhouse, UC Berkeley, Berk; (510) 601-8932. Fri-Sat, 8pm; Sun, 2pm. \$12. UC Berkeley's Department of Dramatic Art

present Bertolt Brecht's epic parable.
'Gender Art' Pro Arts Gallery, 461 Ninth St,
Oakl; (510) 663-7976. Sat, 7pm. Free. Various transgendered performance artists perform together in a show that celebrates fluidity and diversity.

dance
Kim Epifano and Paralelo 32 ODC Theater at Performance Gallery, 3153 17th St; 863-9834. Thurs-Sat, 8pm. \$15. Mexican modern dance company Parelelo 32 performs choreographer Kim Epifano's Deseus Desnudos (Naked Wishes), a piece inspired by the music of Yuncheng Lhama, the struggles of the Tibetan people, and the experiences of women in Latino culture.

Rennie Harris Puremovement Theater Artaud, 450 Florida; 621-7797. Wed-Sat, 8pm. \$20-25. Through Sat/21. See "Da Bard," page

Raiph Lemon Yerba Buena Center for the Arts Theater, 700 Howard; 392-4400. Thurs-Sat, 8pm; Sun, 2pm. \$28-35. Ralph Lemon leads dancers and musicians from Japan, China, India, the U.S., and Africa's Ivory Coast through *Tree*, a piece inspired by Lemon's travels and interest in multiculturalism. 'Tardeadas' ODC Theater at Performance Gallery, 3153 17th St; 863-9834. Sun, 2pm \$5-10. The second Sunday of Mission matinees features two folkloric ballet companies Raices de Mexico and Latino de Woodland. Tagulaylay/The Presidio' El Polin Spring,

The Presidio; 221-7573. Fri-Sun, 1pm and 4pm. Free. See Critic's Choice.

Bay Area

Ailey II Marin Center, Avenue of the Flags, San Rafael; (415) 472-3500. Fri, 8pm. \$16-32. Formerly the Alvin Ailey Repertory Ensemble, Ailey II is comprised of young dancers who have completed advanced courses at the Ailey School in New York. And that is no small feat. The company per forms Ailey's Escapades set to a score by Max Roach; Sensory Feast, a new piece for the company by Francesca Harper; and, happily, Ailey's greatest achievement, Revelations.

Ballet San Jose of Silicon Valley San Jose Center for the Performing Arts; (408) 288-2800. Thurs, 7:30pm, Fri-Sat, 8pm; Sun, 1:30 and 7:30pm. \$20-65. What was once the San Jose Cleveland Ballet and is now a ballet company of Silicon Valley presents a season opener that includes Artistic Director Dennis Nahat's Moments (premiere), August Bournonville's Napoli (1842), and Balan-chine's 1947 Theme and Variations. Capacitor Alice Arts Theater, 1428 Alice, Oakl; (510) 601-TWEB. Thurs-Sat, 8pm. \$10-20. Through Sat/21. The aggressive Jodi Lomask brings her obsession with alienesque costuming and her company to Oakland for two weekends of circus dance.

Within Outer Spaces is a collaboration with electronic music composer Thomas Day that takes celestial bodies and movement as its inspiration. (Belmar)

Martha Graham Dance Company Zellerbach Hall, UC Berkeley, Bancroft Way at Tele-graph, Berk; (510) 642-9988. Fri-Sat, 8pm. \$20-42. Witness dances by an American leg-end including her 1944 classic, Appalachian

Sydney Dance Company Memorial Auditorium, Serra St, Stanford University, Stanford; (650) 725-2787. Fri-Sat, 8pm. \$20-32. Things associated with Sydney: the Olympics, Fosters, the opera house, koalas, and kangaroos. Oops! We left modern dance off the list. Though Sydney Dance Company is too slick to be avant-garde, the dancers are strong, and if you like ODC/SF and find yourself in the South Bay, check them out. The company, under Graeme Murphy's direction, performs Salome in peekaboo costumes. Could be naughty if it weren't so nice. (Belmar)

comedv

Brainwash Café and Laundromat 1122 Folsom; 861-3663. Thurs, 8pm: comedy open

Cobb's 2801 Leavenworth; 928-4320. Wed, 8pm: all-pro comedy showcase, \$7. Thurs-Sun, 8pm (also Fri-Sat, 10pm): Kathleen Madigan headlines, \$10-15.

Caffe Sapore 790 Lombard: 474-1222, Fri. 8:30pm: Id Figures performs improvised comedy based on audience suggestions, \$10.

CoCo Club 139 Eighth St, 626-2337. Mon,
8pm: "The Comedy Pitt Stop," featuring
Marilyn Pittman, \$10.

Edinburgh Castle 950 Geary; 885-4074. Wed, 8:30pm: "The Laugh Track," all-pro comedy night with Brian Copeland, Andrew Norelli, and others, \$5. Sat, 7pm: "The Laugh Track Theme Night: Hold the Hamhocks, a Night of Jewish Humor," featuring Dan Rothen-Daniel Packard, and others, \$5 Herbst Theatre 401 Van Ness; 392-4400. Sat, 8pm: "Funny Girlz: A Smorgasbord of Women's Humor," \$20-25. See 8 Days a

Jezebel's Joint 510 Larkin; 345-9832. Wed, 8pm: "The Freaks Shall Inherit the Earth," comedy show by Dee Dee Russell, \$5. Luggage Store Gallery 1007 Market; 255-5971. Tues, 8pm: comedy workshop with Tony Sparks, \$1-3.

Punch Line 444 Battery; 397-4337. Wed-Sat, 9pm (also Fri-Sat, 11pm): Taylor Negron, Gene Pompa, and Rick Clay, \$8-15. Mon, 9pm: "Elect to Laugh," featuring Will Durst, Johnny Steele, Barry Weintraub, and Deb and Mike, \$8.

Bay Area

Caribbean Spice Restaurant 1920 San Pablo, Berk; (510) 843-3035. Thurs, 8pm: open mic comedy, free

400 Club 400 29th Ave, Oakl; (510) 261-1108. Wed, 9pm: "Comedy of Colors (the Bridge to Laughter)" with host Tony Sparks, \$7.

spoken word

Open mics take place almost every night in cafés throughout the Bay Area. If you want to perform, show up about half an hour before start time to put your name on the list. A dayby-day guide to word events and featured

Wednesday: Brainwash Cafe and Laundromat 1126 Folsom; 864-3842. Spoken Word Salon, with host Diamond Dave Whitaker, 8pm, free. La Peña Cultural Center 3105 Shattuck, Berk; (510) 849-2568. "Café Poetry" featuring Star Aché, Joyce E. Young, and Gregory Listach Gayle, 7:30pm, \$2. Bayview/Anna E. Wade Branch Library 5075 Third St; 715-4100. "Ith Annual Bayview/Wade Poetry Recital," followed by open mic, 6pm, free. The Starry Plough 3101 Shattuck, Berk; (510) 841-2082. Poetry slam featuring MC Charles Ellik, 8:30pm,

Thursday: Cafe Firenze 2115 Shattuck, Berk; (510) 843-1174. Tom Quontamatteo reads, followed by an open mic, 7pm, free. Mambo Mambo 1803 Webster, Oakl; (510) 832-9422. "The Oakland," poetry slam and open mic featuring live jazz, 8pm, free. Black Dot leaturing live jazz, 8pm, free. Black Dot Cafe 2330 International, Oakl; (510) 533-6629. "The Word," open mic, 9:30pm, \$3. Capoeira Arts Cafe 2026 Addison, Berk; (510) 666-1349. Spoken word open mic, 8:30pm, free. 1428 Cafe 1428 Alice, Alice Arts Center, Oakl; (510) 223-4718. Open mic poetry featuring Paradise and the Funkanauts, hosted by Liquid Motion, 7pm, free. The Poetry Center SFSU, 1600 Halloway; 338-227. Readings by Kris Kraus and Mike Amnasan, 4:30pm, free. Friday: Yakkety Yak Coffee House 679 Sut-

ter; 351-2090. Spoken word open mic, 7pm, free. Cafe International 508 Haight; 552-7390. Readings by Justin Desmangles and Larrie White, 8pm, free. California College of Arts and Crafts 1111 Eighth St, Timken Lecture Hall; 703-9500. Readings by David Baratier and Chris Kraus, 7:30pm, \$5. Saturday: Java Source 343 Clement; 387-8025. Amma hosts an open mic with poetry, comedy, and spoken word, 10pm, free. New Langton Arts 1246 Folsom; 626-5416. Read-Langton Arts 1240 Folsom, 026-5416. Readings by Brenda Coultas and Lauren Gudath, 8pm, \$4-6. Metropolitan Community Church 150 Eureka; 552-7200. Max Wunderlich, Thomas Glave, Sini Anderson, Marci Blackman, Sara Gina Jones, Ida Acton, and Kris Kovic read as part of the "Readers and Writers Conference 2000,"

Sunday: Jack's Cannery Bar 2801 Leavenworth; 931-6400. Paul Hayward hosts open mic night, 8pm, free. UC Main Library 2621 Durant, Berk; (510) 234-0727. "Rhyme and Reason Poetry Series," featuring Professor

Ron Loewinsohn plus open mic poetry,

2:30pm, free. Monday: Someplace Else 1795 Geary; 440-2180. "Celebration of the Word," readings with host Jeanne Powell, 7:30pm, free. Covered Wagon Saloon 917 Folsom; 974-1585.

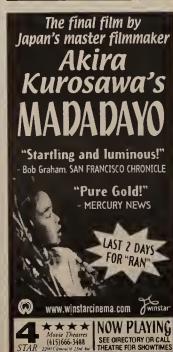
Spoken word, 9pm, free. **Tuesday:** Black Repertory Group 3201 Adeline, Berk; (510) 652-2120. Third Eye Theatre presents a performance poetry open mic, 8pm, donations accepted. Bird and Beckett Books 2788 Diamond; 586-37.33. "A Song and a Tale," featuring Jerry Ferraz and Sterling Bunnell, 7:30pm, free.

Film listings are edited by Cheryl Eddy. Re-viewers are David Fear, Dina Gachman, Michelle Goldberg, Susan Gerhard, Dennis Harvey, Johnny Ray Huston, Robin Lapid, Chuck Stephens, and Rob Taylor, Aultoin Patel is the film intern. See Movie Clock, page 123, for theater information.

Mill Valley Film **Festival**

The 23rd Mill Valley Film Festival takes place Oct 5-15. Venues are the Sequoia Twin Theater, 25 Throckmorton, Mill Valley; Oddfellows Hall, 142 Throckmorton, Mill Valley; and the Rafael Film Center, 1118 Fourth St, San Rafael. Tickets are \$5-\$8.50 per program unless otherwise noted; seminars are \$15. All times pm unless otherwise noted. For ticket informa-tion, call (415) 455-8005 or check www basstickets.com. For commentary, see last week's Bay Guardian.

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EXCLUSIVE SAN FRANCISCO ENGAGEMENT

Wed/11

Sequoia Tsatsiki, Mum and the Policeman 4:45. "5@5: From a Whisper to a Scream" 5. The Yards 7. On Tiptoe: The Music of Ladysmith Black Mambazo 7:15. Child His Wife's Diary 9:30.

Rafael "Tribute: Carroll Baker" (\$20 tribute only, \$50 tribute and reception) 7. Butterfly 7:15. Reasonable Man 7:30. TBA 9. Mallboy 9:30. TBA 9:45.

Thurs/12

Sequoia "5@5: Waiting for the End of the World"5. Rhythm 'N' Bayous 6:30. Rumor of Angels 7 (\$15 film, \$75 film and party). George Washington 9:15. Billy Elliot 9:30. Rafael Winter Stories 5. Requiem for a Dream 6:30. Eva's Eye 7. Terminal Rite 7:30. Amateur 9. Yards 9:15. His Wife's Diary 9:45.

Sequoia "5@5: Everyday | Write the Book" 5. Songcatcher 7. You Can Count on Me 7:15. Two Family House 9:15. Dark Days 9:30. Rafael Adventures of Aligermaa 5. Family Secret 7. Servant's Shirt 7:15. Grateful Dawg 7:30 (\$30). George Washington 9:15. Sudden Loss of Gravity 9:30.

Sat/14

Sequoia Bear with Me noon. Rumor of Angels 12:30. Running on the Sun 2. "Kid's Video Workshop Premieres" 3 (free). Two Family House 4:30. It's Alright, Ma (I'm Only Trying) 4:45. Hybrid 7. Suicide Club 7:15. Suzhou River 9:15. Winter Oranges 9:30.

Dddfellows Hall "Student Showcase" 11a.

Show Me Your 1.D. 1. ALICE 3. Last Mahadevi 5:15. Muri Romani 7:30. Super-

Rafael "New Movies Lab" 9:30a. Buzz Buzz Tweet Tweet 11a. Mind the Gap! 1. Bad Day at Black Rock 2. "New Movies

Lab: DV Feature Filmmaking" 4 (\$15). Dark Days 4:30. Enlightenment Guaranteed 7. Amateur 7:15. Eva's Eye 7:30. "5@5@9:30!: The Only Flame in Town" 9:30. Rhythm 'n' Bayous 9:30. Saltwater

Sun/15

Sequoia Winter Stories 11a. Adventures of Aligermaa 12:15. Relative Values 2. Pitch People 2:30. Greenfingers 4:30. Taafe Fanga 4:45. Shadow of the Vampire 7 (\$15 film; \$65 film and party). Auggie Rose 7:15. You Can Count On Me 9:15. Grateful Dawg 9:30.

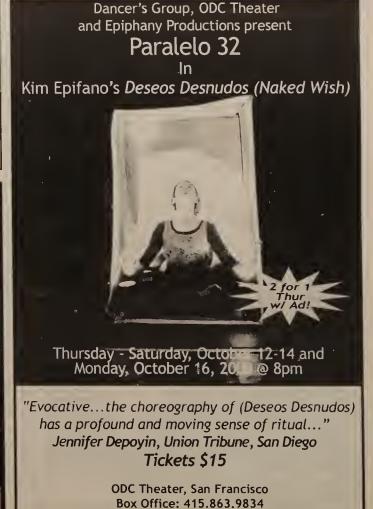
On Tiptoe: The Music of Ladysmith Black Mambazo 2. Family Secret 4:30. WADD: The Life and Times of John C Holmes 6:30.

Fromes 6:30.

Rafael "Digital Cinema Demonstration"
12 (free). "Go Edit! From First Cut to
Final Cut" 12. Hybrid 1. "Boy Named
Charlie Brown: Tribute to Charles Schulz" :30. Into the Arms of Strangers 4. Servant's Shirt 4:15. Twilight: Los Angeles 4:45. Skeleton Woman 7. Suicide Club 7:15. Shadow of the Vampire 7:30 (\$15 film only; \$65 film and party).

Opening

Bamboozled Credit filmmaker and veteran muckraker Spike Lee for covering his ass from the get-go: the first thing you hear as the controversial Bamboozled begins its digital assault on the senses is the dictionary definition of the word "sattre." Lee is intent on making sure the viewer knows this tale of a buppie TV writer (Damon Wayans) who sells a modern-day minstrel show to the network (and loses his soul in the process) is an expose of the human folly, though which specific hu-mans and the exact folly meant to be skewered here remain a bit of a mystery.



www.ticketweb.com www.odcdance.org/theater

Opening From page 111

Lee's aim is broad, as he hopes to nail a number of subjects (African Americans who contribute to negative stereotyping greedy TV networks, the viewing public) to the wall, but the scattershot approach leaves one feeling uncertain about exactly who is being taken to task. Stuck between occasional razor-sharp insights and caricatured rhetoric, Bamboozled, not unlike its protagonist, seems done in by its own (over) ambition. The film makes a grand statement on the media and its racially divided masses, but too much information ultimately muddles both the medium and its message. (2:15) (Fear)

Billy Elliot A British coal miner's son discovers his hidden gift for ballet dancing. (1:50) Embarcadero.

Cleopatra's Second Husband See Critic's Choice. (1:31) Lumiere, Shattuck.

The Contender Both onscreen and off, it still seems America has a long way to go until a woman becomes president or even vice president. In writer and director Rod Lurie's film, Senator Laine Hanson (Joan Allen) is chosen by an oddly hip, foulmouthed, and food-obsessed president (Jeff Bridges) to fill the seat of the recent-ly deceased V.P. But the senator has some

enemies: right-winger Shelly Runyon (Gary Oldman) and Representative Regi-nald Webster (Christian Slater), who pull every trick in the book — like unearthing dirty photos of Hanson at an orgy - to make sure she doesn't get past the confir-mation hearings. Though it's got plenty of moralizing claptrap going on, it's far more multidimensional than other good-ver-sus-evil, Absolute Power-ish movies set in the D.C. milieu; at least The Contender's politicians are more than saints or power-hungry despots. (2:10) *Century Plaza*, *Jack* London, Kabuki, Metreon, Oaks, 1000 Van Ness. (Patel)

Dr. T & the Women In the tradition of Ready to Wear and Short Cuts, Robert Altman's latest feature is awash in action fashion, and frenzied drama. The solid cast is headed by Richard Gere as Dallas gynecologist Dr. Sullivan Travis; "the women" include his psychologically un-stable wife (Farrah Fawcett), ditsy daugh-ter (Kate Hudson), alcoholic sister-in-law (Laura Dern), and charming love interest (Helen Hunt). Dr. T's office sees more traffic than the 101 during rush hour; the chaotic whirlwind of estrogen, blond hair, and Chanel and Gucci outfits reaches colossal proportions. The director creates a stereotypical, inaccessible, and farcical world where men go hunting and women go shopping, but under Altman's practiced guidance, Dr. T manages to emerge as biting satire of Southern society. (2:01) Metreon, Oaks, 1000 Van Ness, Orinda, Piedmont. (Patel)

Healing Hearts Tony Leung stars in this new Hong Kong flick. (1:44) Four Star. Ladies Man Saturday Night Live veteran

Tim Meadows finally gets one of his characters made into a movie. Can't be any worse than Blues Brothers 2000 ... can it? (1:27) Century Plaza, Empire, Galaxy, Jack London, Metreon, 1000 Van Ness, Shattuck. Lost Souls Satan's trying to take over the world, but Winona Ryder's going to save us. Feel better? I don't. (1:42) Grand Lake, Kabuki, Metreon, 1000 Van Ness.

Dne See Movie Clock, page 123. (1:28)

Galaxy.

Place Vendôme (1:57) Albany, Clay.

The Sorrow and The Pity Marcel Ophuls is, like his father Max, a humanist filmmaker. But whereas Max's great romances (Earrings of Madame De..., Letter from an Unknown Woman, Lola Montez) centered on female characters, Marcel's great fourand-a-half-hour 1969 documentary about the WWII German occupation of France relies almost entirely on male witnesses. Marcel's disinterest in women's perspecfilm that reveals the power — terrible and, again, great — of memory. Ophuls's interagain, great — of mentory. Opinius's inter-view subjects run the moral gamut, and his skill as an interviewer reveals nuances that you won't find in "official" history books. It would be callous to view *The Sor* row and the Pity as entertainment, but the film's structure makes the best kind of drama from the worst kind of real events: a drama that forces viewers to confront themselves. (4:30) Castro. (Huston) This Is What Democracy Looks Like The WTO protests in Seattle showed America that a lot of folks are pissed off at the greedy corporations that run the global economy; now, one year later, you can't Continued on page 114

'Cleopatra's Second Husband'

When housequests attack

pochondriac, house-fussing photographer Robert (Paul Hipp) is a pussy already well whipped by spouse Hallie (Bitty Schram). Theirs is the sort of marriage that can only be explained by the notion that mutual misery is better (Bitty Schram). Theirs is the sort of marriage that can only be explained by the hotor distribution of the hotor than being alone — and the likelihood that neither thinks he or she could do any better. Leaving their house in the care of friends-of-friends Zach (Boyd Kestler) and Sophie (Radha Mitchell) for an abortive vacation, the duo return to find the drastically less inhibited couple still in residence, claiming they have nowhere else to go. These "guests" wreak casual havoc on their hosts' airless, orderly lives, with Sophie playing more or less Good Cop and Zach a very Bad-Ass one. Pretty soon it's up against the wall, yuppie muthafuckas. This first fiction feature by S.F. writer-director Jon Reiss (Better Living Through Circuitry, various Survival Research Labs videos) stitches together limbs from the whole lexicon of "From Hell" movies, among them The Servant, Consenting Adults, The Collector, and even a little Fight Club. The resulting story arc is never psychologically convincing, nor does the rather jolly black-comedy presentation grow atmospheric enough to truly disturb. Still, it's briskly handled, and Reiss holds interest by downshifting into a more restrained, deliberately paced mode in the last third rather than resorting to the usual "thriller" hyperbole As a prankish subversion/reboot of traditional masculinity, this is no, well, Fight Club; the contrived outrages here just don't register that deep. But Robert's wild ride through various involuntary roles - henpecked hubby, guilty swinger, household slave, bullied schoolboy, prison bitch, etc. — to steely self-determination is good, nasty fun. Just don't try this at home. See Movie Clock for show times. (Dennis Harvey)





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EXCLUSIVE SAN FRANCISCO ENGAGEMENT STARTS FRIDAY, OCTOBER 20



Two weeks ago, "Billy Elliot" swept Great Britain off its feet, becoming one of the biggest openings of any British film in history. Sold-out audiences stood up and cheered, and critics like Christopher Tookey of The London Daily Mail wrote, "I am a veteran of over 7,000 films, but this masterpiece beats them all!"

This Friday, be one of the first people in America to discover "Billy Elliot," the most anticipated British import since "The Full Monty."

Peter Travers of Rolling Stone magazine is calling "Billy Elliot," "A gem! Sensational! Powerful! A bracing triumph! Look for 'Billy Elliot' to blast off!"



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Opening

swing a gas mask without hitting media activists who turned their experiences into a documentary. If you haven't already had your fill of weary cops facing off with megaphone-wielding marchers, This Is What Democracy Looks Like is worth a

look. Directors Jill Friedberg and Rick Rowley tapped the footage of more than 100 videographers to create a doc that captures the fevered energy coursing through Seattle's rainy streets: sign-thrusting college kids, burly labor union members, stiff representatives of the mainstream media, willy nilly canisters of tear gas — they're all here, mixed with after-the-fact talking-head interviews

with various anti-WTO leaders. Weirdest thing going on here: though the film 'narration by Susan Sarandon," the film uses on-screen text far more than voice-over to explain what's going on. And Sarandon's pipes are heard in less than five of the film's 72 minutes. (1:12) *Roxie.* (Eddy)

Ongoing

Adventures in Wild California (:50) Metre-

Almost Famous Director Cameron

Crowe's rosy world of innocence lost so delicately detailed in Fast Times at Ridgemont High and Say Anything doesn't translate the true gnarliness that made '70s headbangers so sexily hellbent. In Almost Famous, he follows a teenager (William Miller, played by first-timer Patrick Fugit) whose path basically mir-rors Crowe's own: At 15, he's thrust into covering the "world tour" of a mid-level band traveling by bus across America; boy meets groupies, boy falls in love, and boy discovers true meaning of life, writing, and orgies. Crowe steals liberally from his

own experience, but as we collect the latest in a series of Past Times at Ridgemont High, the plot grows fairly thin. What's refreshing is that, for all the sweetness and light he pulls from this story, you can tell Crowe couldn't care less about what happens in pages of magazines today. The real motivation behind the telling, it seems, is to say that rock, and particularly rock writing, is now dead, even if Crowe who can't say an unkind word — is too cowardly to come out and say it. (2:00) Cinema 21, Century Plaza, Emery Bay, Me treon, 1000 Van Ness, Orinda, Piedmont, Shattuck (Gerhard) ◆An Affair of Love Director Frédéric

Fonteyne (Max and Bobo) and writer Philippe Blasband have created a unique story about those age-old plot-driving twins, love and sex - sans all the annoy ances, like stock emotions and dialogue, that tend to taint similarly themed dra-mas. A woman (Nathalie Baye, who won Best Actress at the Venice Film Festival) puts out a personal ad for a man to fulfill her ultimate sexual fantasy. The respon-dent meets her at a café, and after a quick, nervous conversation the pair heads for a hotel. The door to their room shuts, and we're left in the red-lit hallway, wondering what the hell's going on inside. The presex tension part of the nameless couple's arrangement is quickly conquered; thereafter, the film emerges as a startlingly subtle look into the emotions and issues that surface as the affair continues. (1:20) Albany, Opera Plaza, Shattuck. (Gachman) Aimee and Jaguar The new German film Aimee and Jaguar has a remarkable true story on tap. Unfortunately, what comes out is peach schnapps — a fruity ferment that leaves you with a headache afterward. This is a shame, since there have been so few lesbian love stories on-screen, let alone well-funded and nonfrivolous ones. Director-coscenarist Max Färberböck has made incredible truth play like incredible fantasy, in the sense that nothing here seems very likely. Nonetheless, there was indeed a Felice Schragenheim (played by Maria Schrader), a young Jewish woman with an unlikely lover who lived to tell the tale: "Aryan supermom" Lilly Wust (Juliane Köhler), a Nazi officer's wife and mother of four. Aimée and Jaguar is full of lunger from one overheated. lunges from one overheated cliché to another, with very little psychological in-sight, coherent plot development, or tan-gible sense of historic peril in between.

(2:05) Shattuck. (Harvey) Bait (1:59) Emery Bay, Metreon. Barenaked in America At some point in this documentary about quirky Canadian pop-rockers Barenaked Ladies, someone mentions how the band, with their wacky onstage antics and idiosyncratic lyrics, have had to overcome being viewed as a novelty act to get their musicianship taken seriously. Oddly, it comes in the middle of a film, following the band on a leg of their 1998 tour, which emphasizes their novelty much more than their musi-cianship. Actor Jason Priestly managed to skedaddle his way into directing this film, but it seems that he was so lost in his admiration for the band that rather than provide vision or direction, he just let the amera roll on the band as they engage in their ultra-dorky banter. It's amusing to begin with, but they soon grow tiresome, and they are never as funny as the "Canadian music gurus" who pop up to argue the band's importance, taking them far too seriously and finding rampant anti-Canadian sentiment in American pop cul-ture. (1:30) Galaxy. (Taylor) Beautiful Did director Sally Field corner

star Minnie Driver in her dressing room and admit secretively, "Minnie, my cine-matic vision of Beautiful lies in the same artistic plane as Todd Solondz's vision of Happiness. There will be no faux-satirical schmaltz about this beauty pageant con-testant whose cute pip-squeak of a daugh-ter (Hallie Eisenberg) ends up teaching her some pseudofeminist retread about how real beauty is on the inside. I mean, even my shorties are tellin' me l gotta go hard core on this, 'cause those cracksmokers still quoting Forrest Gump don't really believe life is like a box of choco-lates." No! Instead, she was giving out cues

Continued on page 116

Something of a miracle! Love never had more calamities to conquer, or got more laughs in the process."

Richard Schickel, TIME

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Peter Travers, ROLLING STONE

"HILARIOUS! IT'S IMPOSSIBLE NOT TO LAUGH!"

Roger Ebert, EBERT & ROEPER AND THE MOVIES

"THUMBS UP! I LAUGHED ALL THE WAY THROUGH!"



Robert De Niro

Ben Stiller

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calendar

Ongoing

like, "Minnie, in this scene I want you to look sad, like you just said something stupid at the Oscars. Meanwhile I'll see if they can put a few swear words in the script so I'll look 'edgy.' "Sally, the bitterest pill is hard to swallow, but believe me, in the end, forewarned viewers will really, really like me. (1:52) Colma. Kabuki, Mereally like me. (1:52) Colma, Kabuki, Metreon, 1000 Van Ness, UA Berkeley. (Lapid) **Best in Show** The latest nugget of deadpan brilliance from writer-actor-director pan brilliance from Writer-actor-director Christopher Guest (Waiting for Guffman) is a faux behind-the-scenes dog show doc-umentary, following the precompetition preparations of several contestants and their loyal companions: fish bait store owner Harlan Pepper (Guest) and his faithful bloodhound Humbert; superyup pie catalog connoisseurs Meg and Hilton Swan (Parker Posey, Michael Hitchcock) and their neurotic weimaraner; dentally challenged Gerry Fleck (Eugene Levy), his wife, Cookie (Catherine O'Hara), and her terrier Winky; salon owner Stefan (Michael McKean) and his partner's pam-(Michael McKean) and his partner's pampered pup Miss Agnes; and returning Mayflower champion Rhapsody in White's ditzy gold-digging owner (Jennifer Collidge) and professional trainer (Jane Lynch). While Guest chooses an easy target in dog shows (a circuit that already seems a parody unto itself), it's the joy of watching gifted comic actors riff like jazz musicians that makes Show such a consistent hoot. This dead-on satire is a full breed above any competition. (1:30) Act I and II, Century Plaza, Embarcadero, Jack London, Orinda (Fear)

Bootmen (1:30) Kabuki.

Bring It On (1:39) 1000 Van Ness, UA Berkeley.

Broken Hearts Club An ensemble romantic comedy about a group of gay friends in West Hollywood wading through life's tribulations, this sweet and through life's tribulations, this sweet and sentimental movie hardly breaks new ground but is still quite the charmer. Writer-director Greg Berlanti keeps things flowing in a decidedly mainstream manner (the guy works on *Dawson's Creek*—he knows what they like in Peoria) and never gets too dangerous or controversial. The difficulty for a film like this is attempting to keep it real for gay audiences while also striking a chord with straight ones. The film's success at this is a tribute to Berlanti's witty, self-deprecating to Berlanti's witty, self-deprecating screenplay and a strong cast, specifically Timothy Olyphant as the film's anchor, a photographer searching for meaning a lit-tle deeper than what he's found in onenight stands. At times it's too cute for its own good, but it's easy to forgive a film that can so easily mock its own conceits and still deliver an ultimately affecting tale about the importance of friendship in the face of heartbreak. (1:50) Embarcadero, Shattuck. (Taylor)

But I'm a Cheerleader Pom-pom-bearing high schooler Megan (Natasha Lyonne) high schooler Megan (Natasha Lyonne) thinks she's living the most wholesome teen existence imaginable, but her boyfriend, fellow cheerleaders, and born-again parents (Bud Cort, Mink Stole) think otherwise and send her off to True Directions. This "conversion camp," run by stiletto-heeled harpie Cathy Moriarty (with RuPaul in masculine drag as lead instructor), "re-orients" budding queers toward the Hetero Ideal via courses in gender-stereotyped behavior. Natch, a sexy, kinda butch, and notat-all-repentant baby dyke, Graham (Clea Duvall), makes sure Megan stays on the Duvall), makes sure Megan stays on the path to hell ... or at least good sex. Such Christian retreats for hopeful "ex-gays" do caristian retreats for hopeful "ex-gays" do exist, and the psychic harm they inflict is no doubt even worse than their delusional, tiny "success" rate. If done in more of a mockumentary fashion or the barely exaggerative Middle Americana style of Election, Cheerleader could have been great. But its script, performances, and PeeWee's Playments they are productive and PeeWee's Playments. script, performances, and PeeWee's Play-house-type production design are so over the top — so, well, gay — that it ultimately says less about homophobic straight culture than it does about insular West Hollywood notions of camp. It's innocuous, sometimes broadly funny stuff, but this theme deserved a more sophisticated, deft, enraged approach. (1:25) Red Vic. (Harvey) The Cell (1:45) Presidio.

Cecil B. Demented With Cecil B. Dement-ed, John Waters combines Pecker's nostalgically wisened autobiography with the overt terrorist tactics of his roots. The title character (Stephen Dorff) kidnaps Hollywood prima donna Honey Whitlock (Melanie Griffith) and forces her to star in an "ultimate reality" movie in which she leads armed attacks on a multiplex, an industry party, a family matinee of Patch Adams, and the set of a Forrest Gump se quel. For Waters devotees, watching Cecil B. Demented is a bit like falling into a metatextual déjà vu hole for 88 minutes. Yawn! as a typical SAG-approved cast member rehashes the heterosexuality-is-boring rant that Waters discovery Edith Massey delivered far more memorably in Female Trouble. The worst thing about Permate Trouble. The worst thing about Cecil B. Demented may be Dorff, who looks too L.A.-damaged for a character who allegedly hates Hollywood. The best thing about Cecil B. Demented is that it's Waters's first action film, and he directs it like a gay man who loves hysteria and an-archy: like John Waters. (1:28) Four Star.

Chicken Run (1:25) Cole Hall. **Croupier Working from a lean, novelistic, ingenious script by Paul Mayersberg, British director Mike Hodges (Get Carter) pulls us right into the queasily detached mind-set of Jack Manfred (Clive Owen), a would-be writer from South Africa whose would be writer from South Africa whose laptop floundering finds a focus when he reluctantly goes back to his erstwhile profession: as a croupier, dealing out losses in a London casino. Jack is smooth, energy conserving, unreadable; even his girlfriend (Gina McKee) shrugs and says,
"You're an enigma, you are." Yet for all his
"I don't gamble" resoluteness, beneath
Jack's unflappable veneer there's a racing, rabbity secret pulse ready to jump free at the first dubious risk. Intricate, economical, Croupier is a "thriller" no less engross-ing for being almost entirely a head game — waiting to see whether control freak Jack comes up flush or gets handed a joker becomes deliciously tense. *Croupier* is a great exercise in minimalist suspense, its greatest mystery being our own point of view: ice-cold coiled spring Jack makes a fascinatingly inscrutable "1." (1:31) Four

Star. (Harvey)
CyberWorld The "first all-animated Imax Cyberworld The "first all-animated Imax 3-D feature!" is in fact a compendium of mostly used (if newly gussied up for this format) goods, going back as far as a six-year-old Pet Shop Boys music clip. Elsewhere, you get the usual extra-large and depthed digital animation stuff — cruistic fortest land content to the content of the conte ing fantasy landscapes, rollercoaster-style plunges beneath the sea, sci-fi scenery — in plotless nuggets from studios around the world. The big attractions are refor-matted sequences from the '98 feature Antz and a '95 Simpsons episode. They're fun, which cannot be said for the uninspired framing segments with plucky li'l Lara Croftoid Phig (voiced by Jenna Elf-man) guiding us through a cybermuseum of the future. Needless to say, there's plenty of stunning design on tap in this 48-minute featurette. But the odds-and-sods packaging never lets you forget that Cy-berWorld is basically a garage sale for digi-tal eye candy, its knickknacks thrown to-gether for strictly commercial rather than onceptual reasons. (:48) Metreon Imax.

▼ Dancer in the Dark Lars von Trier's Dancer in the Dark's cruel puppet show is set in Washington, 1964, with main char-acters secretly blind Czech-immigrant Selma (Björk), her friend Kathy (Catherine Deneuve), sullen and disrespectful son Gene (Vladica Kostic), sweet but dull-wit-ted gentleman caller Jeff (Peter Stormare), and seemingly sweet neighbors Bill (David Morse) and Linda (Cara Seymour). When Bill asks secretive Selma — who has been saving money for an operation that will save her near-sighted son's eyesight — for a loan, the seeds of tragic melodrama are fully planted. Dancer unites Twin Peaks with 1954's Magnificent Obsession, in which Douglas Sirk turned a female character's blindness into his own damning vision of America. In Dancer's nonmusical scenes, von Trier cavalierly answers the precise formal clarity of Sirk's

wide-screen Technicolor with his own device: disorienting handheld video.

Dancer's first musical number exaggerates the musique concrète elements of Björk's solo recordings; the choreography by Vincent Patterson seems ill-served by frac-tured framing and sluggish edits. But this feeling of disconnect hints at reality's presence within Selma's fantasy — a creeping, increasingly powerful presence that abruptly stops her songs short. As Dancer's story becomes bleaker, Selma's fantasy songs grow more frequent. As Sirk did in *Imitation*, von Trier interrogates motherhood — its inherent life-and-death bonds — with pitiless compassion. In the movie's final minutes Björk's voice taps into the primal quality beneath the more self-conscious nuances of her over-all performance; her "Next to Last Song" (the musical moment when Selma's boundary between fantasy and reality is erased) still wins the battle against von Trier's mocking use of numbers as a dramatic distancing technique. (2:20) Act I and II, Bridge. (Huston)

Digimon (1:30) Colma, Emery Bay, Jack London, Metreon, 1000 Van Ness, UA

Berkeley.

Duets Though daddy Bruce directs, Gwyneth Paltrow's not exactly the star here — Duets is an ensemble piece, or, more specifically, three completely unre lated buddy pictures about assorted folks similarly determined to make it big standsimilarly determined to make it big standing on a stage, clutching a mic, and singing along to prerecorded tracks of "Copacabana" or "Try a Little Tenderness." The top prize in this world is a \$5,000 contest in Omaha, so everyone—the escaped con (Andre Braugher, who

doesn't do his own singing) and the sales doesn't do his own singing) and the sales-man having a nervous breakdown (Paul Giamatti, who does), the ditzy showgirl (Gwyneth, who really sings but wears the fakest-looking blond hair extensions) and her long-lost pop (Huey Lewis, of "and the News" fame), and the ho (Maria Bello, who sings her own stuff but really shouldn't) and the hangdog cabdriver (Scott Speedman, pointlessly taking up space as the only character who doesn't greedily shuffles to Nebraska. Along the way, we skitter from duo to duo, never really spending enough time with any of 'em to pick favorites. If you're just dying to see if Oscar winner Paltrow can carry a tune, let me save you two hours and \$8.75: she can. Of course. (1:52) Kabuki. (Eddy)

The Exorcist The most frightening

movie I've ever seen has always been The Exorcist: the new and improved version of

By Patrick Macias

the film is even scarier, featuring a whole extra reel full of eerie sounds and disconcerting footage. Twelve-year-old Regan (played shockingly well by Linda Blair) gets an even more thorough series of painful tests (including a very explicit spinal tap), and viewers get to witness additional skin-crawling acts of possession. William Friedkin's 26-year-old film — based on a novel written by William Peter Blatty, who was inspired by an actual exorcism that took place in 1949 — retains a '70s aura that makes for quite a bit of contemporary amusement. When a doctor lights up in a hospital, prescribes Ritalin as a cure-all for her daughters nerves, or delivers lines such as "Just take a pill, and you'll be fine," one guffaws in disbelief. Ultimately, however, the battle between good and evil, as fought through the medium of an innocent young girl, is definitely worth a second look. (2:12) Colma, Coronet, Emery Bay, Grand Lake, Jack London, Metreon, 1000 Van Ness. (Patel)

Fantasia 2000 (1:15) Metreon Imax. Get Carter (1:42) Century Plaza, Emery Bay, Jack London, Kabuki, Metreon, 1000 Van Ness, Stonestown, UA Berkeley.
Giri on the Bridge Spare parts from Wings of Desire, Les enfants du paradis, La Stra-da, and other plaintive romantic whimsies are sewn together to make the upscale art-house Frankenstein that is Patrice Leconte's latest film. The director is definitely more in his "Ze bodacious babe ees ze miracle of life, no?" mode here (e.g., The Hairdresser's Husband), exercising none of the deeper intelligence he showed in Monsieur Hire or Ridicule. Of course, the story hardly demands it: at once calculated and nardly demands it at once calculated and careless, Serge Frydman's screenplay is a dim "fairy tale" in which suicidal glam-our-waif Adele (Vanessa Paradis) is saved from a bridge leap by wise old curmud-geon Gabor (a wasted Daniel Auteuil) to become his lovely assistant-target in a circusy knife-throwing act that incongruously plays to adoring audiences in tuxe-dos and evening gowns. If your trigger is tripped by watching Paradis writhe and moan orgasmically with each knife thrust, enjoy, by all means. The more skeptical will find this overpackaged stab at enchantment pretentious, ridiculous, and misogynist soft-core bunk. (1:32) Opera Plaza, Shattuck. (Harvey)

Girlfight Forget those gleaming over-statements you may have heard about Karyn Kusama's gorgeous sweat-factory Girlfight being the best boxing film of the year, decade, or millennium. It may be the Continued on page 118

With a vengeance

tiger 0 ong Jing's 1995 masterpiece High Risk (Sat/14, midnight, Clay Theater) is one of those Hong Kong movies that's been screened so often 'round these parts that it's fairly easy to take for granted. At first. Then one recalls with winsome nostalgia the opening sequence, when an entire school bus full of crying children explodes into flames. Or pitch-perfect English subtitles such as "Doesn't monster love eating pretty woman? Why bite my ass?" Or the part when Jet Li puts on a yellow jumpsuit and a mop-top wig and takes a fall for drunken, womanizing, cowardly movie star Frankie Lone (read: Jackie Chan). History will surely preserve High Risk as the last great gonzo comedy action film to come out of Hong Kong. Indeed there are few films from any country that can compete with Risk's nonstop bombardment of berserk action and senseless violence, which are supplemented with liberal usage of stunt dummies and dime-store miniatures, stoopid sight gags, literal toilet humor, and vicious character assassination. The inside scoop is that producer-director-screenwriter Wong had such a foul time working with Jackie Chan on 1993's City Hunter that Wong was compelled to make an entire film just to take Chan down. The brilliant part is that he chose to do it via a shameless rip-off of Die Hard's "tempest in a high-rise" scenario, with bodyguard Li coming to the rescue of his helpless employer, Frankie. The timing of a High Risk revival couldn't come at a worse time for Chan, whose Drunken Master II is finally about to see a big-scale statewide release on Oct. 20 (as The Legend of Drunken Master). Sure that's him chatting with Regis on morning TV and making his contractually obligated appearances on his kiddie cartoon. But wait a minute — is that a wig I see when he's doing a lifethreatening stunt? High Risk takes the position that when it comes to entertainment, anything should be possible. Good taste be damned.

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best romance of all time as well. Love for oxers can't exist with some fan outside the gym; the true consummations have al-ways been within the ring — with the pas-sionate coupling going down in front of thousands of fans, the loser's blood mark-ing the floor like some ritual remnant of virginity, as some left-out girl chump like Rocky's Adrian sits weakly cheering from

the sideline. Without trying, Kusama has reversed that formula in the most literal of ways. Though she claims there's no connection between the names, Kusama invigorates her Adrian (Santiago Douglas)
— in this movie the love object is a male feather weight of great ambition with lithe muscle and a sweet face — and sculpts her primary mover out of the mountainous physique of Michelle Rodriguez. This, too, is a story about loving boxing, but for the first time, you can feel the romance in

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every sense of the word, from the erotic glow of worked-out skin to the tensionbuilding mix of flamenco and synth sounds in a story where girl meets (or is that beats?) boy. The story has its *Blue* Steel moments, wherein young fighter fo-cuses her anger, turns herself into a tool of revenge, and gets back at the sexist dad who did her mother wrong. But what moves the film along is the romance: when Girlfight takes off its gloves, you won't want to look away. (2:02) Century Plaza, Emery Bay, Jack London, Metreon, 1000 Van Ness, Shattuck. (Gerhard) Goya in Bordeaux Francisco de Goya y Lucientes (played as an old man by Francisco Rabal and as a younger man by Irlands-co Rabal and as a younger man by Jose Coronado) wistfully examines his life and work in Carlos Saura's Goya in Bordeaux. The philosophical babblings of the master artist, reduced to tantrums and hallucinations in his old age, are set against a back-drop of luscious lighting and airy spaces. The film is a visually stunning insight into Goya's artistic, emotional, and political endeavors. Cinematographer (and long time Bernardo Bertolucci collaborator) Vittorio Storaro saturates the images with rich colors and grand surveys of space. Goya's last lover, Leocadia (Eulalia Ramón) and his daughter Rosario (Dafne Fernández) serve as his caretakers, making sure the senile yet still prolific artist stays healthy and comfortable. In his delirious, half-conscious state, Goya's paintings revive both painful and joyful memories of political turmoil and sexual escapades. The line between reality and fantasy blur, the present exists seamlessly with the past; the result is a fantastic, aesthetically stunning film that is also a convincing biography. (1:42) Albany, Opera Plaza. (Patel) Human Resources Classism and economics seem to be the pet themes of French independent cinema these days. For Erick Zonca, Claire Denis, and now Laurent Cantet, where a person fits into society is as pressing an issue as ever, and with Human Resources Cantet approaches the subject with a deftly simplistic touch. When Franck (Jalil Lespert) returns to his small industrial home-hell town to work in the H.R. department of a factory that his father's slaved at for 30 years, he's caught between the shame of his family's position, his love for his father, and his own precarious position as an executive own precarious position as an executive who's still wide-eyed and idealistic — and he's more eager to side with the union than the boss. Cantet's film strongly resembles 1995's little-seen American Job, and his sparse style lets the poignancy of the story saturate your mind. (1:29) UA Berkeley. (Gachman)

Live Nude Girls Unite! This eye-opening documentary chronicles the Lusty Lady's workforce as it unionizes against all odds, fighting egregious working conditions that include the scheduling of dancers based on race and breast size. It features codirector (with Vicky Funari) Julia Query, who's also a local comedian and a rabble-rouser by birthright, as a key play-er on all fronts: she not only fights on behalf of the union and other unions like it but has to negotiate with her own mother — a well-known doctor who's made a name for herself distributing condoms to prostitutes in New York City — who, de-spite her credentials in the field of sex vork, can't help being upset by what she "smut." Following in the footsteps of Barbara Kopple as it builds tension with latenight sessions in the conference rooms of large corporate office buildings, Live Nude Girls Unite! brings sharp surprises to the world of labor filmmaking. (1:15) Roxie, Shattuck, UC Theatre. (Gerhard)

Madadayo Akira Kurosawa's final film,

made in 1993, is finally being distributed (albeit briefly) in the United States; it's about a professor who retires from teaching in 1943 at the age of 60. He's loved by his students, who celebrate his birthday every year with a party that culminates with the students' asking if the professor is ready to leave, to which professor responds, "madadyo" (not yet). Over the years the professor's traumas and joys are shared by his wife and his former students, who are consistently coming to his aid. Although slowly paced, Madadyo is an









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and wisdom that comes with experience. (2:14) Four Star. (Taylor)

Meet the Parents A lovable schnook (Ben Stiller) goes to meet his girlfriend's uber-WASP parents and gets the feeling her fa-ther (Robert De Niro), an ex-CIA analyst, is trying to psychologically break him. The joy of *Parents* lies in its ability to wring over younce of paramoia and discomfort out of a simple premise. A comedy that banks on Dantean levels of humiliation, it's at its laugh-out-loud best when it concentrates on nothing more than the leads lock ing horns. Stiller is quickly becoming an ideal candidate for the Jack-Lemmon-neurotic-but-likable-everyman award; he's a great foil for DeNiro, who seems intent on great ton for Deniro, who seems intent on establishing a comedic career solely around parodying his intense persona. Director Jay Roach (the Austin Powers movies) has a tendency to amp up the sitcom shtick for the easy guffaws, keeping the film on the verge of grinding to a laugh-tracked halt for the lackluster third act. Still, thanks to its cast, *Parents* may be the most charminglis cast, rateriis inay be the most charming-ly romantic and funny interrogation ses-sion you've ever squirmed through. (1:48) Alexandria, California, Century Plaza, Em-pire, Grand Lake, Jack London, Kabuki, Me-treon, 1000 Van Ness. (Fear)

treon, 1000 Van Ness. (Fear)
Nurse Betty It was almost inevitable that
Neil LaBute (the creepy In the Company of
Men, the even better Your Friends and
Neighbors) should try warming up a bit. Neignors) should try warming up a bit. Thus Nurse Betty — notably his first time directing someone else's script — is kinder, gentler, bigger-budgeted, and less quease-provoking. Betty (Renée Zellweger) is smitten with soap opera A Reason to Love's dreamboat Dr. David Ravell; the reason for dreamboat Dr. David Ravell; the reason for this escapist fixation is asshole husband Del (Aaron Eckhart), who's involved in a little side business of murky legality. This intrigue draws a visit from Charlie (Mor-gan Freeman) and Wesley (Chris Rock), "business associates" whose displeasure with the mullet-haired one ends very, very badly for him. Betty enters into a fugue state that has her taking off for Los Angeles, where she believes her Dr. David (Greg Kinnear) awaits their happy reunion.

LaBute doesn't stoop to ingratiate, and Zellweger makes Betty's peaches-and-cream niceness weird as well as genuine. Her innocence, whether willful, dumb, or shell-shocked, depends on turning a blind eye to the LaButeian world she lives in — one whose jaded, violent, corrupt, and insensitive qualities she renders surreal by insisting on fantasy. Nurse Betty ends on a "just-be-yourself" note hokey enough to be needlepointed. But a measure of the movie's squirrelly success is that even then you're not sure whether LaBute and com-pany are copping out or just burying the sarcasm deep enough to really leave us mindfucked. (1:50) California, Colma, Emery Bay, Metreon, 1000 Van Ness, Pied-mont, Stonestown, Vogue. (Harvey)

The Original Kings of Comedy In this

post-Def Comedy Jam, post-hip-hop, post-Murphy-Lawrence-Wayans, post-WB-BET era we live in, the time is ripe for Spike Lee's documentation of the wildly successful comedy tour of four African American comedians — Steve Harvey, Bernie Mac, Cedric the Entertainer, and D.L. Hughley — that, despite little or no publicity, manages to sell out arenas at virtually every urban or rural stop. The uncut, raw comedy of the "kings" is still faithful to its source (the joys and pains of the African American experience) but is proof positive that, among other things, everyone's invited to the party here — de mographics be damned. (1:57) Kabuki,

Was Berkeley. (Fear)
Remember the Titans If you're a fan of the mighty Denzel, stay away from this clueless, lazily directed (by Boaz Yakin - A Price above Rubies, Fresh) "true story" about a black football coach (Washington) recruited in 1971 to work in a

Continued on page 120





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recently integrated Southern high school, taking over the spot of the long-loved white coach (Will Patton) spot. So Wash-ington's Coach Boone is a "race man." His mission isn't just to win football games, it's to change the world, change these boys, change the town — all noble intentions, of course, but c'mon. Coach Boone treats the players like Navy Seals during
Hell Week, making them run at 5 a.m. to
— guess where — Gettysburg — for empowering speeches about young men who
died — for what! The movie has its heart in the right place, but it makes such clichéd mockery of the horrors of racism that it's hard to stomach. (1:53) Alexan-dria, Colma, Emery Bay, Empire, Grand Lake, Jack London, Kabuki, Metreon, 1000 Van Ness, Shattuck. (Gachman)

Siegfried and Roy: The Magic Box (:40) Metreon Imax.

Smiling Fish and Goat on Fire (1:30) Lumiere.

Space Cowboys (2:00) Galaxy, Presidio.
The Tao of Steve Pity the paunchy
Lothario named Dex (Donal Logue), a
slobbish kindergarten teacher who manages to talk any woman into bed using a combination of high-falutin' graduate school speak, eastern philosophy mumbo jumbo, and the "keep it cool" aesthetic of classic "Steves" (McGarrett, McQueen, ... uh, Hawkins). Swoon as he attempts to sway renegade Syd (Greer Goodman), who proves immune to his swarthy charms. Sigh as he finds that the one girl he can't have is the one truly meant for him ... awww! A surprise hit at this year's Sundance, The Tao of Steve banks a lot on Logue's mixture of complexity and frat "ain't I cute"-ness, but telegraphs the proper audience response at every juncture, just in case we don't get that even though he's a heel, deep down he's a really good guy! The act wears out its welcome good guy! The act wears out its wetcome very quickly amid a flurry of self-conscious indie-cutesy gestures (do we need yet another self-reflexive pop-culture-quoting hero?); like the corpulent Casanova himself, Steve just seems too in love with itself to really open up to anyone else. (1:30) California, Opera Plaza.

Trade Off Certain scenes set Shaya Mercer's Trade Off apart from other WTO-themed docs, including one in which a British news reporter confronts Norm Stamper, Seattle's then-Chief of Police, and Seattle Mayor Paul Schell about the treatment of protestors. Mercer turns her camera primarily on event organizers like the spontaneous, wacky Mike Dolan of Public Citizen and the erudite Vandana Shiva of the Research Foundation for Science, Technology, and Ecology. The film, which would have benefited from a tighter editing job, rambles on a chaotic path, as if Mercer just happened to be carriage. rying a camera in hand as she participated in the protests. Excluding a few key moments, Trade Off ultimately ends up treading ground already thoroughly covered by previous works. (1:35) Roxie (Patel)

Urban Legends Final Cut A film student (Jennifer Morrison) decides to do her thesis film on urban legend murders, only to find her fellow students being picked off one by one. Barely peripherally connected to the original *Urban Legends*, this latest attempt at a horror franchise takes a few familiar stabs at self-referentiality (that is, like, sooo '98!) but does possess a few things other modern scary movies haven't dared to touch yet: the acting talents of Joseph "Joey" Lawrence, the straight-outof-a-soap introduction of a twin brother, or a-soap introduction of a twin brother, even a quote from Truffaut's Day For Night ... puh-leeze, psycho killer! Qu'est-ce que c'est? Bad acting and a Herculean effort of suspending disbelief are par for the course for most teens-in-trouble fright flicks, but Final Cut commits the cardinal sin of being neither very frightening nor particularly fun. Even by today's lower-than-ever standards for slasher-lite cinema, the sheer terror factor of this Legends is only a cut above an outdated carton of milk. (1:35) Century Plaza, Emery Bay, Galaxy, Jack London, Kabuki, Metreon. (Fear)

first runs, rep films, & movie clock

◆Urbania Sundance buzz-magnet Urbania first teases us by framing the Case of the Bashed Gay-Basher as another "urban legend," one of those cautionary tall tales repeated ad infinitum at parties, credible only after DUI-level inebriation has been reached. Then it slowly zeroes in on a story too discomfiting, too emotionally specific to be dismissed as folklore. Just what is Charley (Dan Futterman) up to this uneasy summer night, insinuating himself into strangers' company, then baiting each one? Is he psychotic, masochistic, a trickster, just tricking? As the possibility of violence turns into a solemn vow, *Urbania* provides no easy re-lease; it knows that demanding "an eye for an eye" never really soothes the deep-est pains. (1:44) *California*, *Luniere*.

(Harvey)

The Watcher The bags under his eyes rivaled only by costar Marisa Tomei's facial luggage, James Spader looks like Bill Clinton — and he has some girl trouble of his own. He's shadowed by a serial killer (Keanu Reeves: dreadful, just how we like him) who FedExes a photo of each imminent female victim, giving Spader's detective 24 hours to identify and save her. Ladykiller Keanu is so obsessed with jowly lames one would think he has a bit of a lames one would think he has a bit of a crush. But homosex is sublimated into vicrush. But homosex is sublimated into violence against women in this flick; Keanu's victims are guilty of being independent, and worse yet, plain. With his first feature, video director Joe Charbanic serves up chase scenes made up of blurry, neon-squiggled stills. He may think he's imitating Wong Kar-wai, but he has the artfulness of a painting by LeRoy Neiman. (1:36) Metreon, UA Berkeley. (Huston) **What Lies Beneath (2:10) Kabuki. UA ■What Lies Beneath (2:10) Kabuki, UA

Woman on Top You don't need Woman on Top to tell you that San Francisco is a city obsessed with food, filled with gay people, and packed with views. But relax. In Woman on Top you can watch babelicious Penélope Cruz, Spain's reigning muse, as the film that surrounds her tells you a couple more things you already know, such as: San Franciscans occasionally dance in the streets! If its clichéd take on our city annoys you, that's the kind of our city annoys you, that's the kind of movie that Venezuelan-born director Fina Torres' Woman on Top is. It unearths the obvious. Isabella (that's Cruz) makes men go crazy with her cooking; she's also the only Brazilian around. (Well, apart from her best friend Monica — played with brio by Harold Perrineau Jr. — a transvestite who gets the best lines.) And, trust me, there's enough froth, plot, and samba that it doesn't hurt going down. Shut off the analytic sector of your brain, and the rest of you can have a thoroughly pleasant rest of you can have a thoroughly pleasant night out at the movie theater. (1:33) Metro, Shattuck. (B. Ruby Rich)

Rep picks

Gates of Heaven See 8 Days a Week, page 76. (1:25) Red Vic.
Gimme Shelter While concert promot-

ers beat their chests over the 30th anniversary of Woodstock last year, few made mention that 1999 also marked the anniversary of another milestone musical event. After the commemorative concert for peace, love, and music turned into three days of greed, breast-baring and pyromania, however, more than one astute critic recognized the spirit of Altamont in the chaotic footage. Noted documentarians Charlotte Zwerin and brothers Albert and David Maysles (Salesman, Grey Gardens) were filming the Rolling Stones as they finished up their first U.S. tour in three years. The idea for a last-minute free concert in the Bay Area's Altamont Speed-way featuring the Stones and a few other groups seemed like a good idea at the time ("a Woodstock of the west," one journalist puts it); using fellow counter-culture icons the Hell's Angels as security for the show, however, spelled disaster from the start. The result, Gimme Shelter, not only documents one of the greatest bands of the era in a particularly fertile creative mode (post-Beggars Banquet and pre-Sticky Fingers, heard here in a primitive state) but also inadvertently captured what many consider the final nail in the

flower-power coffin. The dark underbelly of the love generation shimmers above the proceedings like a haze, with drug freakouts and hippie beatdowns casting a sickening pall over the proceedings. The shot of an Angel glaring malevolently at lagger as he goes into his fey blues-man shuffle says it all: there's a bad mojo in the air just achin' to break. The doomed show ended with the stabbing and fatal beating of a fan, footage seen over an editing screen and watched by the Stones themselves; neither the band nor the viewing audience are let off the hook. A key piece of rock cinema and a stunning slice of verité, the anniversary edition features a new sound mix and restores excised footage from the original version; the chance to see a piece of rock history unfurl larger and louder than ever before your very eyes is now,

once again, just a shot away. (1:30) Lumiere. (Fear)
High Risk See Tiger on Beat. (1:40) Clay.

"Motives for Mayhem: The Kinetic World
of Abigail Child' See 8 Days a Week, page
76. Artists' Television Access, Yerba Buena
Conter for the Arts. Center for the Arts.

'neo-eiga: new japanese cinema' Kurosawa gets screened a lot in these parts

(Ran and Madadayo are currently in theaters), but for a city teeming with Asian and Asian Pacific Americans, contemporary films from Japan sure don't make it out here much. Hence, the Consulate General of Japan and the Pacific Film Archive put their heads together to present six new Japanese features, most in their American premieres. This Saturday, the program's second week features *Nabbie's Love* (Yuji Nakae, 1999), about a young woman who leaves Tokyo and returns to her island home to sort out her love dilemma, and *Gemini* (Shinya Tsukamoto, 1999), which is set in 1910 but still warrants descriptions like "cyberpunk," "fever dream," "otherworldly," and "a speed-metal version of love and horror." The final weekend of shows innorror. The final weekend of shows in-cludes Don't Look Back (1999) and Sasayaki (1999), both by director Akihiko Shiota, who'll be in person to discuss his uniquely twisted, surreal films. Shiota also joins a panel on new Japanese cinema (moderated by Bay Guardian contributor Alvin Lu) at the Japan Information Center (Thurs/19; call 986-4383 for more information.) Pacific Film Archive.

Celebrate National Coming Out Day!



Get inspired with five outstanding short films from this year's San Francisco International Lesbian & Gay Film Festival that show how easy and difficult, funny and sad coming out can be.

HOME FOR CHRISTMAS Best Short Film, Outfest, L.A. WEEKI WACHEE GIRLS

LOVE, LTD.

CRUSH Best Short Film, 24th SFILGFF

BIRTHDAY TIME

Presented by F R A M E L I N E

WEDNESDAY, OCTOBER 11TH

CASTRO THEATRE

429 CASTRO STREET, SAN FRANCISCO COMPLETE SHOWS 2:00, 4:30, 7:00, 9:20

Tickets will be available at the Castro Theatre on October 11, 2000. Frameline members receive a \$1.00 discount on admission by presenting a valid Frameline membership card at the box office.

GUARDIAN



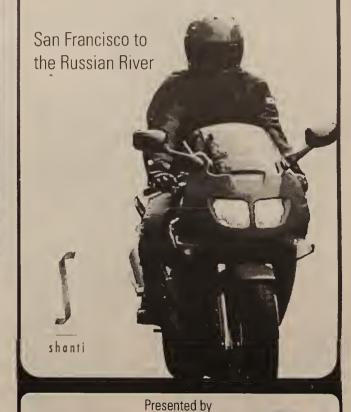
SUNDAY, OCTOBER 15

4th Annual **Motorcycle Ride**

to help people living with AIDS and life-threatening illnesses

Register Early for this Special Event!

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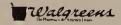












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FOR SHOWTIMES
LISO STARTS FRIDAY, OCTOBER 13TH AT THESE SELECT BAY AREA THEATRES AND DRIVE-INS
AST BAY
Unon Cay Capture 25. Regal Cinemas Deer Valley 16 SO. SAN FRANCISCO, Century Plaza 10
REOWOOD CITY, Century Park 12
SAN JOSE

Regal Chemas Hacienda Crossing 20 ille, Unifed Artists Emery Bay I, Century Cinedome 8 d, Festival z, Contra Costa 1, Jack London Cinema Milister, Premiere
Morgan Hitt, Cinema 6
Mtn View, Century Chrema 16
San Jose, Century 10 Berryess
San Jose, Century 23
San Jose, Century 23
San Jose, Century Capitol 16
Santa Clara, AMC Mercado 20 NORTN COUNTIES
Farfield, Edward's Fairfield Stadium 16
Napa, Century Cinedome
Petaluma, Pacific's Petaluma Cinemas
Rohnert Park, Pacific's Rohnert Park 16
Santa Rosa, Arryort Cinema
Santa Rosa, Rory Stadium 14
Sebastopol, Cinema West Sebastopol
Vacaville, Brenden 16
Vallejo, Century Cinedome

JAPAN INFORMATION CENTER 50 Fre-

rep clock repertory theater schedules



Owwww! Shane Acker's "The Hangnail" appears in Spike and Mike's Sick and Twisted Festival of Animation, which kicks off Fri/13 at the Kabuki.

Schedules are for Wed/11 through Tues/17 except where noted. Double features are noted with a . Director and year are given when available.

ALLIANCE FRANÇAISE 1345 Bush; 775-7755. \$5. A Self-Made Hero (Audiard, 1997) Tues, 7.

ARTISTS' TELEVISION ACCESS 992 Valenof Fear Wed, 8. "On the Corner," videos and spoken word by Claire Bain Fri, 8. "Other Cinema": "Abigail Child Presents B/Side (1996) + Game (1972) + Mutiny (1982)." Sat, 8:30. Filmmaker in person. See 8 Days a Week, page 76. Two Trevors Go to Washington (Cashdan) Mon, 8. Filmmaker Ben Cashdan and South African township organizer Molly Dhlamini in person.

CASTRO 429 Castro; 621-6120. \$4.50-7. "Come Out, Come Out!," short films in honor of National Coming Out Day *Wed*, 2, 4:30, 7, 9:20. Somewhere in Time (Swarc, 1980) *Thurs*, 7, 9:25. The Sorrow and the Pity (Ophuls, 1970) *Fri/13*-Wed/18, 2, 7:30.

CLAY THEATRE 2261 Fillmore; 352-0810. Call for price. "Tales of the Gun": High Risk (Wong, 1995) Sat, midnight.

COLE HALL CINEMA UCSF, 513 Parnassus Medical Sciences Bldg; 476-6932. \$2-3.50. Chicken Run (Lord and Park, 2000) Thurs, 5:45, 7:30; Fri, 6, 7:45.

CULTURAL INTEGRATION FELLOWSHIP 2650 Fulton; 386-9590. \$12-35. "Women in Satyajit Ray's Cinema": The World of Apu (Ray, 1959) Sat, 8. Proceeds benefit the Cultural Integration Fellowship.

EXPLORATORIUM 3601 Lyon; 386-1004. Free. "New Animation and Special Effects Work," works by Dot Comix, Industrial Light and Magic, Pacific Data Images, and Wild Brain Wed, 7:30.

FINE ARTS CINEMA 2451 Shattuck, Berks (510) 848-1143. \$4-8. • Blossoms of Fire (Gosling and Osborne, 2000) Wed-Tues, 7:30 and The Life and Times of Hank Greenberg (Kempner, 1999) Wed-Tues, 9 (also Sun, 5:45).

mont, Ste 2200; 356-2464. Free. "Family

with 80 Grandchildren" and "Kendo"

LA PEÑA CULTURAL CENTER 3105 Shattuck, Berk; (510) 849-2568. \$7-15. Two Trevors Go to Washington (Cashdan) Tues, 7. Filmmaker Ben Cashdan and South African township organizer Molly Dhlamini in person.

MECHANICS' INSTITUTE 57 Post; 956-2260. \$5. "CinemaLit Series 2000": The Big Sleep (Hawks, 1946) Fri, 6:30. Discussion follows film

NEW PFA THEATER 2725 Bancroft, Berk; (510) 642-1412. \$3.50-6; \$7.50 double feature. "Awakening from the 20th Century ... in San Francisco," videos by Kara Hearn, Anthony Liu, Chip Lord, Optic Nerve, and Scott Stark Wed, 7:30. "Paper Nerve, and Scott Stark Wed, 7:30. "Paper Tiger TV": "Pushed Out for Profit: Media Collectives Read Real Estate" Fri, 7:30. Collective members in person. "neo-eiga: New Japanese Cinema": Nabbie's Love (Nakae, 1999) Sat, 7: Gemini (Tsukamoto, 1999) Sat, 8:55. "Divas: The Divine Women of the Italian Silent Cinema": Diva dolorosa (Delpeut, 1999) Sun, 5:30; Tigre reale (Fosco, 1916) Sun, 7:05. "Rehearsing Arab Identity": Leila and the Wolves (Srour, 1984) Mon, 7:30. "Alternative Visions": Engram Sepals (Klahr, 1994-2000) Tues, 7:30.

PARKWAY 1834 Park, Oakl; (510) 814-2400. \$5. "Creature Features": • Zombies of Mora Tau (Cahn, 1957) and It Came from Beneath the Sea (Gordon, 1955)

RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222. \$4.50-7. "2*3*rd Mill Valley Film Festival" Wed-Sun. See First Runs for schedule.

RED VIC 1727 Haight; 668-3994. \$3-6.50. But I'm a Cheerleader (Babbit, 2000) Wed-Thurs, 7:15, 9:15 (also Wed, 2). Grass (Mann, 1999) Fri-Sat, 7:30, 9:20 (also Sat, 2, 4). Sunset Boulevard (Wilder, 1950) 2, 4). 3 differ boulevard (Winder, 1730) Sun, 2, 4:20, 7:15, 9:35. Day for Night (Truffaut, 1973) Mon, 7, 9:30. Gates of Heaven (Morris, 1980) Tues, 7:15, 9:15.

ROXIE 3117 16th St; 863-1087. \$3-7. Trade Off (Mercer, 2000) Sat-Sun, 11:30a. Live Nude Girls Unite! (Query and Funari, 2000) Wed/11-Thurs/19, 6, 8, 9:45

(also Sat, Sun, Wed, 2, 4). This Is What Democracy Looks Like (Friedberg and Rowley, 2000) Sat-Sun, noon.

SAN FRANCISCO CINEMATHEQUE Yerba Buena Center for the Arts, 701 Mission; 822-2885 or www.sfcinematheque.org. -822-2885 or www.sfcinematheque.org. Call for price. "Motives for Mayhem: The Kinetic World of Abigail Child": Program 1: "Peripeteia 1 and il" (1977-78); "Orna-mentals" (1979); "Prefaces" (1981); "Shiv-er" (1991); "Below the New: A Russian Chronicle" (1999) Thurs, 7:30. Program 2: see Artists' Television Access, above. Program 3: "Perils" (1986); "Covert Action" (1984); "Mayhem" (1987); "Mercy" (1989); "SURFACE NOISE" (2000) Sun, 7:30. Filmmaker in person. See 8 Days a Week, page 76.

SOMARTS 934 Brannan; 552-8760. Free. "Straight Outta FAF Vix," screening of videos, films, and works created in Film Arts Foundation production classes Fri, 8:30 (barbecue at 7).

SPIKE AND MIKE'S SICK AND TWISTEO FESTIVAL OF ANIMATION Kabuki Theater, 1881 Post, S.F. \$8-8.75. (415) 931-9800. Spike and Mike bring their annual 18-and-over-only show of shocking animated films to the Bay Area; featured is Pixar's new film "For the Birds." Fri/13-Sat/14 and Fri/20-Sat/21, 7, 9:30, mid-night; Sun/15-Thurs/19 and Sun/22-Thurs/26, 7, 9:30; Fri/27-Sat/28, Nov 3-4, Nov 10-11, midnight. Other shows: Nov 10-16, California Theatre, 2113 Kittredge, Berk; (510) 843-3456. Nov 17-23, Roxie Cinema, 3117 16th St, S.F. (415) 863-1087.

UC THEATRE 2036 University, Berk; (510) 843-FILM. \$4-6.50. Ran (Kurosawa, 1985) Wed-Thurs, 5, 8:15. Live Nude Girls Unite! (Query and Funari, 2000) Fri/13-Thurs/19, 5:45, 7:30, 9:15 (also Sat-Sun,

YERBA BUENA CENTER FOR THE ARTS 701 Mission; 978-ARTS. \$3-7. Sun-Mon, 9. "Nice Colored Girls: Shorts by and about Tracey Moffatt" Tues-Sun, 2:05, 4:15. Through Sun/22.

ZEUM 221 Fourth St; 777-2800. "Free Film Noir Outdoor Series" Fri, sunset (between 7 and 8). Free films shown in the fore-court area in the Children's Garden. Through Oct 27. 🌣

SPECIAL ENGAGEMENT - NO PASSES OR DISCOUNT TICKETS ACCEPTED



The loneliest number: Tony Barbieri's bleak film follows two friends (played by Kane Picoy and Jason Cairns) as they reunite and drift apart again.

Une

Alone, again, naturalistically

ess is more, and from featurefilmmaking debuts you don't get any more — or less — than Tony Barbieri delivers with his spare, curious, and incredible San Franciscoset film One. The aptly named One departs so radically from the moreis-more school of U.S. indie filmmaking that it stands virtually alone; that also happens to be the way it wants you to feel after seeing it. Two friends - one recently released from a long iail sentence he served for putting his grandpap to sleep, forever, the other

a layabout could-be pro-baseball player - reunite on some of the less traveled streets of San Francisco, trying to survive with jobs picking up garbage while they salvage what's left of their lives. The plot enters through the back door, and local filmmaker Barbieri's worldly eye --- his page-from-Polanski voyeuristic camera angles and Antonioni-style distance shooting — makes miniatures of his characters, who are set against an enormous cityscape. It's unclear whether the depressive hopeful on

his way to the big time or the happy bad-luck magnet on his way out of the big house will overcome. While we're left wondering, the movie an achievement of understatement - happens, and the two friends somehow drift permanently apart. Instead of laying out this story in a few clear, boring strikes, Barbieri lets the characters unfold at their own eerierthan-lifelike pace. A challenge, One's bleak realism washes the overheated body Amerindie like a much needed cold shower. (Susan Gerhard)

Show times run Wed/11-Tues/17 and are subject to change. Times in italic are bargain matiness. Double features are noted with a •. Free, reduced rate, or validated parking. See Rep Clock, page 122, for information on rep houses and special film programs.

San Francisco

ALEXANDRIA # P Geary/18th Ave. 752-5100. Call for Fri-Tues shows and times. Almost Famous Wed-Thurs, 1, 4:15, 7:15, 10:15. Meet the Parents Wed-Thurs, 1:30, 4:30, 7, 10. Remember the Titans Wed-Thurs 1:15, 4, 7:30, 10:30.

BALBOA 38th Ave/Balboa, 221-8184. Call theater for shows and times.

BRIDGE Geary/Blake. 352-0810, Dancer in

CENTURY PLAZA Z P So. San Francisco, Noor off El Camino. (650) 742-9200. Almost Famous Fri-Tues, 12:05, 2:35, 5:05, 7:35, 10:05. •Bait Wed-Thurs, 12:35, 5:05, 9:40 and Kings of Comedy Wed-Thurs, 2:40, 7:15. Best in Show Fri-Tues, 11:50a, 1:50, 3:50, 5:50, 7:50, 9:50. • Bring it On Wed-75:50, 75:04, 75:05, 75:06 and The Watcher Wed-Thurs, 11:35a, 3:40, 7:50 and The Watcher Wed-Thurs, 1:40, 5:50, 10. •The Cell Wed-Thurs, 11:50, 3:50, 7:50, and Woman on Top Wed-Thurs, 2:50, 7. The Contender Fritues, 11:30a, 2:20, 5:10, 8. Get Carter Wed-Thurs, noon, 12:55, 2:20, 3:10, 6:60 Carter Wed-Thurs, noon, 12:55, 2:20, 3:20, 4:45, 5:45, 7:20, 8:15, 9:55, 10:40; Fri-Tues, noon, 12:55, 2:30, 3:20, 4:50, 5:45, 7:15, 8:05, 9:35, 10:25. Girlfight Wed-Thurs, 11:55a, 2:30, 5:10,

7:40, 10:15; Fri-Tues, 2:45, 5:15, 7:30, The Ladies Man Mon-Tues, 12:40, 3, 5:15, 7:20, 9:45. Meet the Parents Wed-Thurs, 11:30a, 12:15, 2, 2:55, 4:35, 5:25, 7:05, 7:55, 9:45, 10:20; Fri-Tues, 11:35a, 12:15, 2, 3, 4:35, 5:30, 7:05, 7:55, 9:45, 10:20. Urban Legend 2: The Final Cut Wed-Thurs, 12:05, 2:25, 4:40, 7:10, 9:25; Fri-Tues, 12:25, 9:55.

CINEMA 21 7 Chestnut/Steiner. 921-6720. Almost Famous 1:30, 4:20, 7:15, 10 (except Fri-Tues, 9:55).

CLAY J Fillmore/Clay. 352-0810. Goya in Bordeaux Wed-Thurs, 4:35, 7, 9:20. High Risk Sat, midnight. Place Vendome Fri-Tues, 1:45, 4:15, 7, 9:30.

COLMA (METRO CENTER) 2 P 280 Metro Center, Colma. (650) 994-2503. Call for Fri-Tues shows and times. Beautiful Wed-Thurs, 11:30a, 2:10, 4:45, 7:30, 10:15. Digimon Wed-Thurs, 10:30a, 12:40, 3, 5:20, 7:40, 9:45. The Exorcist Wed-Thurs, noon, 4, 7:15, 10:30. Nurse Betty Wed-Thurs, 11:15a, 1:45, 4:40, 7:30, 10. Remember the Titans Wed-Thurs, 11a, 12:30, 2, 3:45, 5, 7, 8, 10, 10:45.

CORONET & J P Geary/Arguello. 752-4400. Call for Fri-Tues shows and times. The Exorcist Wed-Thurs, noon, 3:30, 7, 10:15.

EMBARCADERO CENTER CINEMA & J P One Embarcadero Center, Promenade level. 352-0810. Best in Show noon, 12:30, 2:15, 2:45, 3:15 (no show Fri-Tues), 4:30, 5, 7, 7:30, 8 (no show Fri-Tues), 9:20, 9:50. Billy Elliot Fri-Tues, 1, 4, 7:20, 10. Broken Hearts Club 12:10, 12:40, 1:10 (no show Fri-Tues), 2:30, 3, 4:40, 5:10, 5:45 (no show Fri-Tues), 7:10,

7:40, 9:30, 10, 10:15 (no show Fri-Tues).

EMPIRE J P West Portal/Vicente. 661-2539. Almost Famous Wed-Thurs, 1, 4, 7, 10. The Ladies Man Fri-Tues, 12:40, 3, 5:15, 7:20, 9:45. Meet the Parents 12:15 (except Fri-Tues, 12:20), 2:45, 5:30, 8, 10:30. Remember the Titans Wed-Thurs, noon, 2:35, 5:10, 7:40, 10:20; Fri-Tues, noon, 2:30, 5, 7:40,

FOUR STAR Clement/23rd Ave. 666-3488. An Affair of Love Fri-Tues, 11:45a, 3:05, 8:25. But I'm a Cheerleader Wed-Thurs, 12:15, 3:55, 7:35. Cecil B. Demented Wed-Thurs, 2:05, 5:45, 9:25; Fri-Tues, 1:20, 6:40, 9:55. Croupier Fri-Tues, noon, 4:05, 8:10. Healing Hearts Fri-Tues, 4:40, 9:50. Madadayo Wed-Thurs, 12:45, 3:20, 8:50; Fri-Tues, 1:40, 5:45. Ran Wed-Thurs, 6.

GALAXY & Sutter/Van Ness. 474-8700. Call for Fri-Tues shows and times. Bare-naked in America Wed-Thurs, 11:30a, 1:45, :15, 9:30. A Piece of Eden Wed-Thurs, 11a, 1:45, 7, 9:45. Space Cowboys Wed-Thurs, 11a, 1:30. Urban Legends 2: The Final Cut Wed-Thurs, 11:30a, 2, 7:15, 9:30.

KABUKI 8 & J P Post/Fillmore, 931-9800. Call theater for Fri-Tues shows and times. Beautiful, Bootmen, The Contender, Duets, Get Carter, Kings of Comedy, The Lost Souls, Meet the Parents, Remember the Ti-tans, Urban Legends 2: The Final Cut, What Lies Beneath.

LUMIERE & 🎜 P California/Polk. 352-0810. Cleopatra's Second Husband Fri-Tues, 5, 7:20, 9:45 (also Fri-Sun, 12:20, 2:30). Gimme Shelter Wed-Thurs, 5:10, 7:30, 9:50; Fri-Tues, 5:20, 9:50 (also Fri-Sun, 12:30, 2:45). Smiling Fish and Goat on Fire Wed-Thurs, 5:20, 7:35, 9:45; Fri-Tues, 7:35 (also Fri-Sun, 2:35). Urbania Wed-Thurs, 5, 7:20, 9:40; Fri-Tues, 5:10, 7:25, 9:40 (also Fri-Sun, 12:10,

METREON & Fourth St/Mission. 369-6200. Call theater for Fri-Tues shows and times. Almost Famous, Bait, Beautiful, The Contender, Cyber World, Digimon, Dr. T and the Women, The Exorcist, Fantasia 2000, Get Carter, Girlfight, The Lost Souls, The Ladies Man, Meet the Parents, Nurse Betty, Remember the Titans, Siegfried and Roy, Urban Legends 2: The Final Cut, The Watcher, Wild California.

METRO Union/Webster, 931-1685. Call for Fri-Tues shows and times. Woman on Top Wed-Thurs, 1:45, 4:15, 7, 9:30.

1000 VAN NESS & J P 1000 Van Ness. 931 9800. Call theater for Fri-Tues shows and times. Almost Famous, Beautiful, Bring It On, The Contender, Digimon, Dr. T and the Women, The Exorcist, Get Carter, Girlfight, The Ladies Man, The Lost Souls, Meet the Parents, Nurse Betty, Remember the Titans.

OPERA PLAZA & J Van Ness/Golden Gate. 532-0810. An Affair of Love Wed-Thurs, 5:30; Fri-Sun, 1:30, 4:30, 7:20, 9:40; Mon-Tues, 2:40, 5:20, 7:40. Girl on the Bridge 2:50, 5:10, 7:20 (except Fri-Sun, 1:10, 4:10, 7:10, 9:20). Goya in Bordeaux Fri-Sun, 1, 4, 7, 9:30; Mon-Tues, 2:30, 5, 7:30. Psycho Beach Party Wed-Thurs, 2:40, 7:40. Tao of Steve Wed-Thurs, 3, 5:20, 7:50; Fri-Sun, 1:20, 4:20, 7:30, 9:50; Mon-Tues, 3, 5:30, 7:50. The Wind Will Carry Us Wed-Thurs, 2:30, 5, 7:30.

PRESIDID & Chestnut/Scott. 922-1318. The Cell Wed-Thurs, 12:20, 4:55, 9:30. Space Cowboys Wed-Thurs, 2:25, 7. •What Lies Beneath Fri-Tues, 2, 7:05 and Space Cow-boys Fri-Tues, 4:30, 9:30.

ST. FRANCIS Market/Sixth St 362-4822. Call theater for shows and times.

STDNESTDWN & JP 19th Ave/Winston. 221-8182. Call for Fri-Tues shows and times. Get Carter Wed-Thurs, 1, 4, 7, 10. Nurse Betty Wed-Thurs, 1:30, 4:15, 7:15, 10.

VOGUE & Sacramento/Presidio, 221-8183. Call for Fri-Tues shows and times. Nurse Betty Wed-Thurs, 1, 4, 7, 9:45.

WORLD THEATER & Broadway/Columbus. 391-1393. Call theater for shows and times.

GRAND LAKE & J P 3200 Grand, Oakl. 452-3556. Call theater for Fri-Tues shows and times. The Exorcist Wed-Thurs, 12:45, 3:45, 7:15, 9:45. Meet the Parents Wed-Thurs, noon, 2:30, 5, 7:30, 10. Remember the Titans Wed-Thurs, 1, 4, 7, 9:30. Urban Legends 2: The Final Cut Wed-Thurs, 1:15, 3:30, 6, 8:15, 10:15.

JACK LONDON CINEMA 100 Washington, Jack London Square, Oakl. 433-1320. Almost Famous Wed-Thurs, 10:45a, 1:30, 4:20, 7:15, 10:10. Beautiful Wed-Thurs, 10:35. Best in Show Fri-Tues, 11:45a, 2:15, 4:45, 7:15, 9:45. The Contender Fri-Tues, noon, 3:30, 7, 10:10. Digimon Wed-Thurs, 11:05a, 1:20, 3:35, 6:15, 8:30; Fri-Tues, 11:05a, 1:20, 3:45, 6:05. The Exorcist Wed-Thurs, 1, 4, 7:05, 10:15; Fri-Tues, 1, 4, 7:20, 10:30. Get Carter 11:10a, 1:35, 4:15, 7 (except Fri-Tues, 7:05), 9:50. Girlfight Wed-Thurs, 11:10a, 1:45, 4:30, 7:20, 10; Fri-Tues, 11:15, 4:30, 10. The Ladies Man Fri-Tues, 11:50a, 2:30, 5, 7:45, 10:15. Meet the Parents 11:10a, 2, 4:40, 7:25, 10:05. Pay it Forward Sat, 7:20. Remember the Titans Wed-Thurs, 11a, 11:30a, 1:40, 2:10, 4:25, 4:55, 7:10, 7:40, 9:55, 10:25; Fri-Tues, 11a, 1:40, 4:25, 7:10, 8:10, 9:55, 10:45. Urban Legends 2: The Final Cut Wed-Thurs, 11:25a, 2:05, 4:45, 7:30, 10:20; Fri-Tues, 1:50, 7:20 (no 7:20 show on Sat).

PARKWAY 1834 Park, Oakl. 814-2400. Austin Powers: International Man of Mystery Mon, 9:45. The Cell Wed-Thurs, 7. Coyote Ugly Wed-Thurs, 9:45. The Fog Fri-Sun, 9:45. Kings of Comedy Fri-Tues, 9:15 (except Sat-Sun, 9). Revenge of Franken-stein Tues, 7. The Tao of Steve Fri-Mon, 7; Tues, 9:45. What Lies Beneath Fri-Mon, 6:30 (except Sat-Sun, 6). 2 the Terrordome

PIFDMONT J Piedmont/41st St. Oakl, 843-3456. Almost Famous Fri-Tues, 1:15, 4, 6:45, 9:20. Dr. T and the Women Fri-Tues, 1:40, 4:15, 7, 9:35. Nurse Betty 1:30, 4:30, 7:15, 9:35 (except Fri-Tues, 9:45). Saving Grace Wed-Thurs, 12:30, 2:40, 4:50, 7, 9:20 Woman on Top Wed-Thurs, 1:15, 3:15, 5:15, 7.30.9.45

Berkeley area

ACT I AND II J P Center/Shattuck, Berk 843-3456. Best in Show 12:20, 2:40, 5:30, 7:40, 9:50 (except Fri-Sun, 12:20, 2:40, 5:30, 7:40, 10:15). Dancer in the Dark 5:20, 8:20 (except Fri-Sun, 12:30, 4, 7, 10).

ALBANY & # 1115 Solano, Albany. 843 3456. An Affair of Love Wed-Thurs, 2:15, 4:30, 7, 9. Goya in Bordeaux Wed-Thurs, 2, 4:15, 6:45, 8:50; Fri-Tues, 2:15, 4:30, 6:45, 9. Place Vendome Fri-Tues, 2, 4:15, 6:30, 8:45.

CALIFORNIA J P Kittredge/Shattuck, Berk. 843-3456. Meet the Parents 2, 4:30, 7:15, 9:35. Nurse Betty Wed-Thurs, 1:50, 4:15, 7, 9:20; Fri-Tues, 2:20, 4:40, 7, 9:20. The Tao of Steve Fri-Tues, 2:10, 6:45. Urbania Fri-Tues, 4:15, 9. Urban Legends 2: The Final Cut Wed-Thurs, 3:15, 5:20, 7:30, 9:45.

ELMWODD 2966 College, Berk. 649-0530. Call for Fri-Tues shows and times. Chicken Run Wed-Thurs, 5:10. Duets Wed-Thurs, Run wed-Hurs, 5:10. Duets wed-Hurs, 4:50, 9:05. High Fidelity Wed-Thurs, 5, 9:15. The Life and Times of Hank Greenberg Wed-Thurs, 7:05. Saving Grace Wed-Thurs, 7:15. Space Cowboys Wed-Thurs, 7, 9:25.

EMERY BAY & J P 6330 Christie, EMERY BAY & #P 6330 Christie, Emeryville. 420-0107. Call for Fri-Tues shows and times. Almost Famous Wed-Thurs, 11:40a, 2:20, 5:15, 8, 10:45. Bait Wed-Thurs, 11:45a, 5:10, 10:30. Beautiful Wed-Thurs, 2:30, 7:50. Digimon Wed-Thurs, 11a, 1:15, 3:30, 5:45, 8, 10:15. Get Carter Wed-Thurs, 11:20a, 2, 4:45, 7:30, 10:10. Girlfight Wed-Thurs, 11:30a, 2:10, 5, 7:40, 10:20. Meet the Parents Wed-Thurs, 10:55a, 1:30, 4:15, 7, 9:45. Nurse Betty Wed-10:55a, 1:30, 4:15, 7, 9:45. Nurse Betty Wed-Thurs, 11a, 1:45, 4:30, 7:10, 10. Remember the Titans Wed-Thurs, 11:20a, 2, 4:45, 7:30, 10:10. Urban Legends 2: The Final Cut Wed-Thurs, 12:30, 3, 5:30, 8:15, 10:40.

OAKS & ೨ 1875 Solano, Berk. 526-1836. Call theater for Fri-Tues shows and times Beyond the Clouds Wed-Thurs, 6. The Exorcist Wed-Thurs, 7, 9:45. Gladiator Wed-

ORINDA さ グ 4 Orinda Theater Square, Orinda. 254-9060. Call theater for Fri-Tues shows and times. Almost Famous Wed-Thurs, 7, 9:45. Chicken Run Wed-Thurs, 6. Nurse Betty Wed-Thurs, 6:45, 9:30. Woman on Top Wed-Thurs, 8, 10.

SHATTUCK CINEMAS & # 2230 Shattuck Berk. 843-3456. An Affair of Love Fri-Tues, Berk, 845-3456. All Allair of Love Fri-Tues, 1:25, 3:25, 5:25, 7:25, 9:25. Alimee and Jaguar 1:15, 3:55, 6:45, 9:30 (except Fri-Tues, 9:35). Almost Famous Wed-Thurs, 1:20, 2, 4:10, 7, 8, 9:50; Fri-Tues, 1:20, 4:10, 6:55, 9:40. The Broken Hearts Club Fri-Tues, 12:50, 3, 5:10, 7, 20, 23:26. 7:20, 9:30. Cleopatra's Second Husband Fri-Tues, 12:40, 2:55, 5, 7:10, 9:20. Girlfight 1:45, 4:20, 7:15, 9:55. Girl On the Bridge 1:30, 4, 6:55 (except Fri-Tues, 6:50), 9:10. The Ladies Man Fri-Tues, 1, 3:10, 5:20, 7:30, 9:50. Live Nude Girls Unite! Fri-Tues, 2:15, 4, 5:45, 7:30, 9:15. Remember the Titans 1:50, 4:30, 7:10 (except Fri-Tues, 7), 9:45. Smiling Fish and Goat on Fire Wed-Thurs, 12:55, 3:05, 5:15, 7:25, 9:30. The Tao of Steve Wed-Thurs, 1:05, 3:25, 5:35, 7:45, 9:40. Urbania Wed-Thurs, 2:20, 4:50, 7:35, 10. The Way of the Gun Wed-Thurs, 5. Woman on Top 12:45, 2:50, 4:55, 7:05, 9:15.

UA 8ERKELEY 3 2274 Shattuck, Berk. 843-1487. Call for Fri-Tues shows and times. Beautiful Wed-Thurs, 11:20a, 2:05, 4:45, 7:20, 9:55. Bring It On Wed-Thurs, 11:10a, 1:55, 4:25, 7:10, 10. Digimon Wed-Thurs, 11a, 1:15, 3:30, 5:45, 8, 10:15. Get Carter Wed-Thurs, 11:30a, 2, 4:30, 7, 9:45. **Human** Resources Wed-Thurs, noon, 2:25, 4:55, 7:25, 10:10. Kings of Comedy Wed-Thurs, 11:15a, 5, 10:25. The Watcher Wed-Thurs, 11:45a, 2:15, 4:40, 7:05, 9:25. What Lies Beneath Wed-Thurs, 2:05, 7:40. *

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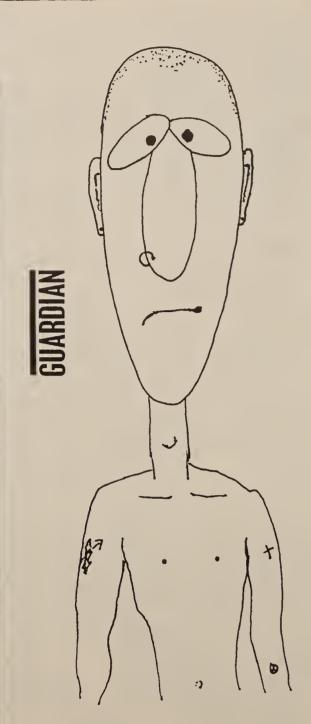
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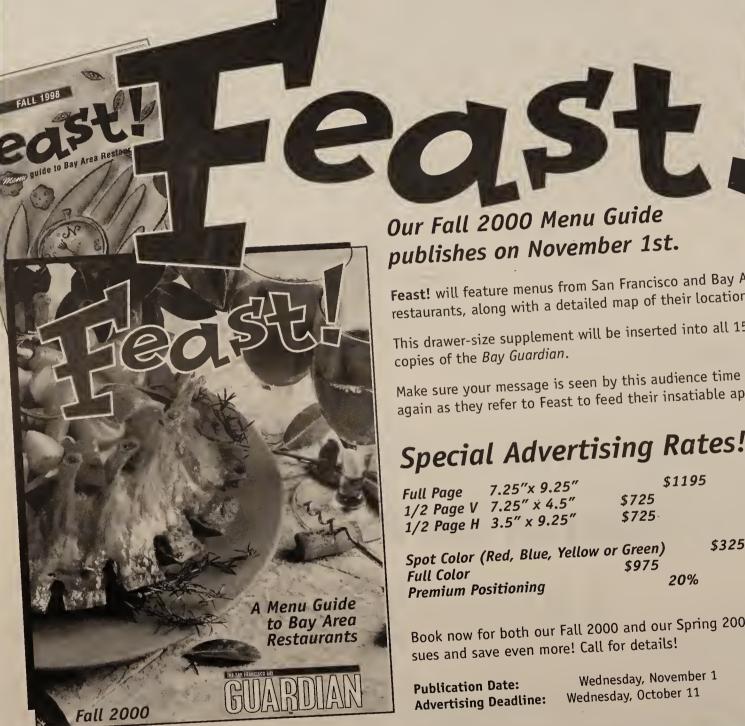
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Must be RECEIVED BY: 5:00 PM October 31, OR FAX TO: 554-4372 City Hall, 1 Dr. Carlton B. Goodlett Pl. Rm. 48, SF, CA 94102

NOVEMBER 7, 2000 CONSOLIDATED PRESIDENTIAL GENERAL ELECTION and the (potential) December 12, 2000 Run-Off Election

To obtain an avsentee ballot, complete the information on this form. This application must be received no later than 5:00 PM on Tuesday, October 31, 2000 VIA MAIL OR FAX TO: City Hall, 1 Dr. Carlton B. Goodlett Pl. Rm. 48, San Francisco, CA 94102-4634/FAX: (415) 554-4372

1. PRINT NAME	2. DATE OF BIRT	mo/day/yr
Last Name .	First Name	Middle Initial
3. RESIDENCE ADDRESS (please prin	nt).	
Number and Street San Francisco Zip Code	(P.O. Box, Rural Route, etc.	c. not acceptable)
	daytime	()evening
5. PRINT MAILING ADDRESS (IF DIFF NOTE: Organizations distributing this form may not pre	PERENT FROM ABOVE): print mailing address information.	
Number and Street / P.O. Box (Designate N.S.E.W. if	'used)	
City———— State and Cou	inty	Zip Code

THIS APPLICATION WILL NOT BE ACCEPTED WITHOUT THE PROPER SIGNATURE OF THE APPLICANT

I have not and will not apply for an absentee ballot for this election by any other means. I certify under penalty of perjury under the laws of the State of California that the name and residence address on this application are true and correct

	Signature of Applicant (D
		,
Sign Here		

Date

Date Here

punishable by imprisonment in state prison for two, three or four years. (Section 126 of the California Penal Code)

FOR OFFICIAL USE ONLY

NOTICE

You have the legal right to mail or deliver this application directly to the local elections official of the county where you reside.

Department of Elections 1 Dr. Carlton B. Goodlett Pl. Rm. 48 San Francisco, CA 94102-4634 Tel: 554-4411 Fax: 554-4372

Returning this application to anyone other than your elections official may cause a delay that could interfere with your right or ability to vote.

Voters with specified disabilities and primary caregivers may qualify as PERMANENT ABSENT VOTERS. Contact your county elections official for further information: 554-4411

The format used on this application MUST BE used hy all individuals, organizations and groups that distribute absentee hallot applications.

(Elections Code Section 3007)

Failure to conform to this format may result in criminal prosecution.

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THIS FORM PROVIDED BY:

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Visit sfbq.com/elections

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L, YES! (K-NO!) DAMMIT.

Don't be fooled by proposition L, The Mayor's "Smart Growth" Plan

(It isn't!)

This is a pivotal battle for the future of San Francisco. Don't be misled by Mayor Brown and his developer buddies into thinking that these two initiatives will accomplish the same thing. They won't. While both propose maintaining a cap on office construction of 950,000 square feet annually (as mandated by Proposition M in 1986), the similarities end there. A few facts:

Proposition L - Yes!

Exempts a few projects from the cap, effectively allowing next year's office space to double.

Encourages downtown construction, but bans new offices in the NE Mission and Potrero and limits them in other areas, pending community approval.

Defines live-work lofts as "residential." subjecting them to housing fees and prohibiting their conversion into offices.

Increases exactions of office space immediately, providing up to \$62 million for affordable hosuing, transit and child care by next year.

Puts power in the hands of neighborhoods creating a community planning process.

Proposition K - No!

Exempts Mission Bay and other huge projects, allowing nearly 7,000,000 square feet of construction to be added to the 7,000,000 already under way!

Offers only a 2-year moratorium on projects in the Mission and Potrero, and worse, lifts a ban on new offices South of Market, an area with almost no parking or transit.

Ignores this glaring and rampant

Doesn't raise exactions until 2002, thus exempting millions of square feet from these higher fees.

Proposes a "growth management cooordinator," appointed by the mayor, who would serve for 10 years.

VOTE YES ON L AND NO ON K

FOR A CITY THAT'S LIVEABLE, YET KNOWS HOW TO GROW. Presented as a public service by the San Francisco Bay Guardian.

CLEAN SLATE

City and County of San Francisco Endorsements

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District Two	No Endorsement
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District Four	Leland Yee
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District Six	Chris Daly
District Seven	Elbert "Bud" Wilson
District Eight	Eileen Hansen
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District Ten	Marie Harrison
District Eleven	

BOARD OF EDUCATION

Eric Mar, Mark Sanchez, Mauricio Vela, Jill Wynns

R. Scott Brown, Christine Gaddi. Joan McClain, Julio Ramos

LOCAL INITIATIVES

Proposition A Yes
Proposition B Yes
Proposition C Yes
Proposition DYes
Proposition EYes
Proposition FYes
Proposition G
Proposition HYes
Proposition I
Proposition JYes
Proposition K
Proposition L
Proposition MNo
Proposition N
Proposition 0
Proposition PYes
Proposition Q
Proposition RYes

THE SAN FRANCISCO BAY

DISTRICT ELECTIONS GUIDE

If you are a registered

voter and reside in the

city and county of

San Francisco, there's

important information

you need to know

before voting in the

November 7

district elections.

- Q: How do you find out what makes this election different from previous elections?
- Q: How do you know who is running for supervisor in the district in which you live?
- Q: How do you determine in which district you reside?
- Q: Where do the candidates stand on the issues that are important to you, your family, and the community?

A: sfbg.com/elections

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WOMENER

I'm 45 yrs. old. I look like I'm between 34 & 36 yrs. old with make up & even younger without. I've been told I'm beautiful at times & also pretty & cute. I have brunette hair, hazel eyes & a dimple on my chin. I look more European-Italian. I'm 5'2" & 112 lbs. I have more of a dancer's body. I'm interested in someone who's my equal in looks, who takes care of himself & who's into working out. I'm very passionate, deep, spiritual, intense at times, fun-loving, humorous & intelligent. Box 5990.

I'm a 36 yr. old, white female. I'm 5'8". I have what's considered a thick build. I weigh approximately 160 lbs. I have long, blondish-brown hair & green eyes. I'm very independent, very confident, very honest & extremely energetic. What am I looking for? He's got to be at least 6' tall. Someone who's also independent but enjoys the company of a good woman. Box 1081.

My name's Tony, I'm new to Sacramento, I just moved here, I'm 20 yrs. old. I have blonde hair & blue eyes. I'm 5'7" & weigh around 130-135 lbs. I work out 5 days a week so I'm in pretty good shape. I'm looking for someone to have fun with. **Box 9784**.

We have all suffered a broken heart. I've had my fair share. I'm searching for someone who's very special, who'd know how to treat a very unique spint & a kind heart who's had enough of the games. Let's keep it real.
I'd like to meet someone who's been there, someone who knows what it feels like & who's willing to give it a try again. I'd love to hear from you. Box 7451.

I'm totally a music buff. I love to surround my life with beauty, flowers, lots of love & romance. I like loyalty, affection, passion & protectiveness. I'm looking to go the distance with one, fine gentleman to build a long lasting love & life, to be his best friend & partner in life. I seek a tall, husky, rugged gentleman with preferably light hair & eyes. I'm of Italian, Sicilian & American heritage. I'm almost 47 yrs. old. I'm a Libra lady. I'm 5'6" & weigh about 145 lbs. Box 7145.

I'm 5'4", have blonde hair & blue eyes. I'm medium-built. I like the outdoors, traveling & camping. I'm caring & honest. I don't play head games. I don't smoke or drink.
I'm looking for a fun-loving, outgoing person. He must enjoy life & love to laugh. Box 6741.

MENERINWOMEN

I live in the east Bay. I'm looking for someone preferably around that area. I'm looking for a woman who maybe likes to live a little bit differently, maybe more on the edge. My honesty & forthrightness are something I think that most women appreciate much more than most men understand. I'm not necessarily looking for a monogamous relationship but not a cheating one. I want a relationship where we can share feelings & perhaps other things. Box 22540.

I'm 20 yrs. old. I'm sexy, romantic & clean-cut. I'm 6'1" tall. I'm a slim brother. I'm in search of a friend, a real sister. I keep it real. I love spending time outside. I love going out to eat or just cooking. I keep myself busy. I stay at school or at work. I do have time to spend doing what-ever though. Holler at me. Box 8770.

I'm a 30 yr. old, white male from San Francisco. I'm 6' tall. I'm well-built & attractive. I have short, dark-brown hair, brown eyes & a great smile. I'm intelligent, fun-loving & have a great sense of humor. I'm very open-minded adventurous. I definitely would want to take it slowly & see how it evolves. Box 8571.

I just saw Counting Crows in Berkeley with a buddy of mine. I was thinking of how nice it would have been to share that with a woman who appreciates that music. I'm 42 yrs. old. I'm divorced. I'm unattached & avail-able. I'm intelligent, creative, very stable & sensible. I'm also into literature, independent film & all the arts. I'm socially, culturally & politically aware, very down-to earth & easygoing. Please leave a message. Box 7719.

I'm a white guy. I'm a couple of inches under 6' tall & I weigh about 165 lbs. I want a woman. I don't care what your age is, your race or how big you are. As long as you're over 5'2" tall & not too thin. I like to talk. If you're a blabbermouth too, then give me a call. While we're blabbing, we might get to like each other. Please call only if you're a non-smoking, single woman who lives in San Francisco. Box 6872.

I'm a 24 yr. old, Mexican-Italian. I'm in the Mountain View area. I'm about 6'3" & weigh about 195 lbs. I have short, black hair & dark-brown eyes. I'm clean-cut with a baby face. I'm looking for a lady in the San Jose, San Francisco or Oakland area. Box 6167.

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Creative, attractive, tall, fit, funny 5JF seeks similar adjec-tives in non-smoking SM, 30-50. Bonus for screwball come dy, jazz, basketball fans. dy, jazz, basketbaii i **≖**4866 (11/29/00)

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Are you an honest, loving, car-ing, no vices SWM, tall 50-65? Me: 49, cute, Jewish noncon-formist, 10 personality. Likes

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4657 (11/16/00)

#5475 (10/31/00) WARMHEARTED, ATTRACTIVE

26071 (12/25/00)

26070 (12/25/00)

#5515 (111/15/00) SINGLE ASIAN FEMALE 48 years old, brown eyes, long hair, petite seeking 5WM 48-60, intelligent, playful for LTR.

#5701 (11/21/00)

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#6107 (12/25/00)

≖5986 (12/12)

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food, movies, walks. I'm exotic, sensual, romantic, chubby, Lati

SUPPORT THE ARTS!

MENAGE A SIX

Just kidding, three cute, slen-der friends, 30-something pro-fessionals seek 3 geeky hunks for sparkling repartee over cof-fee, tea or beer.

≖5879 (12/12)

ANGELIC BLONDE BEAUTY

ANELLC BLONDE BEAUTY
Evolved, piayful, warm, intelligent, 5'3', 110, SWPF, 49, enjoys mountains, classics, dancing. Seeking quality, active, handsome, health-conscious, introspective, executive, 505-60s, into honesty, caring, sharing his world. **4**001 (11/11/00)

BROWN SUGAR

5outhern beile, elegant, avail-able, desires to meet tall, dis-tinguished, 64+, heterosexual unguished, 64+, heterosexual male to enjoy ballet, opera, symphony, ballroom dancing. N/S, N/ Dr, N/D. Disease free. Must be marriage minded enjoy life and grow old together in our Golden Years.

☎5065 (10/25/00)

SEEKS A FAMILY MAN

SAF, 42, professional, viva-cious, kind, generous, strong but feminine, loves kids, but has none. Seeking man who is intelligent, strong in himself. Let's try a new restaurant, take a walk, see what happens,

AD OF THE WEEK SISTER HAS ALMOST

everything. Great friends, direct sunlight, honesty, passion, com-munication skills, success, spir-ituality, humor, height, beauty, curves, rhythm, 30s. Lacking Black man, sweetheart 25-40.

Our Ad of the Week advertiser will receive a gift certificate for Dinner for Two (up to \$75 value) at Moss Beach Distillery, Beach Way and Ocean Blvd., Moss Beach, CA 94038. (650) 728-0220.



ww.mossbeachdistiliery.com

MARIN SFO AREA

Meet the artists as well as

fellow art lovers at the

connections reception.

GUARDAN IN IN BEGTIONS

Place a FREE 40 word connections ad at the event and be en-

tered into a drawing for a portrait to be done by one of the 20

win skin

exhibiting, local artists.

outdoorsy, also loves skirts/high heels, no kids seek-ing accomplished, outgoing, open-minded, fun-loving, dependable SWM under 60. **=**6087 (12/25/00)

an all media exhibit of nudes, erotic. and fetish artwork by 20 local artists

Meet art lovers like yourself, view

beautiful women.

provocative works including those of

holographic portraits by Bernadette and

Ron Olson of some of the world's most

voice mail set-up and message retrieval.

connections is a few minutes of your time

John U. Abrahamson, Fernando Reyes, and

East Bay beauty with slim dancer's body seeks professional over 50 with sense of humor.

≖6059 (12/25/00)

T6059 (12/25/00)
RIPE WOMAN...
ready for plucking seeks affectionate man 60+ for fun, frolic, solving the worlds problems.
Appreciate wry humor, sterling integrity, a tender heart. Am well-educated, weil-traveled, financially independent, 5'4', slender. Wanna watch debates together?

□5848 (12/12)

ASIAN BEAUTY 5mart, classy ASJAN BEAUTY
Smart, classy, pretty, 30 seeks
serious relationship with established, financially-secure WM,
homeowner, preferably physician or other professional.

#5923 (12/12)

IEWISH CHER TYPE

49, transplanted Miamian, seeks financially secure, tall, 5WM, nonsmoker, non drinker 50-65, sense of humor is vitally important, likes garage sales, scrabble, pool, dining out, the ater, must love dogs, looking for honesty, sincerity, LTR.

#5487 (10/31/00)

SHACK FEMALE
seeks PWM or PAM for beneficial relationship of convenience, open-minded, non possessive type, small equipment preferred. Please know how to act like a gentleman. **☎**6082 (12/25/00)

GORGEOUS, CLASSY BLONDE

Looking for mature man who wants companion for dinner, dancing, movies as well as quiet times. Race unimportant but must be somewhat inshape, well educated with a wicked sense of humor. Me: 40, in great shape, beautiful green eyes, Italian and German, vibrant and sexy.

BORN AGAIN CHRISTIAN

₱516B (11/01/00)

5987 (12/12)

SMART, SWET, SINCERE

Sorta sexy, blonde San Francisco widow desires WPM, 49 plus. Share: fine dining, home cooking (mine, ours), barbecues (yours), city culture, arts (I do, do you?), outdoors, scintillating conversation, new intimacles. Maybe forever...

5785 (1/2/1/2010)

☎5765 (11/21/00)

Me: mature, intelligent, young, 58F. You: 5M, under 5O, wealthy, handsome, generous, take me shopping weekly and assist me financially. ### Table 1.00 | ### Ta EROTIC EXPLORATION tantric, whatever, open-minded. Fit, pretty, successful semi-Asian, no vices, STDs, baggage, happy, fun, sane, medium, tall 5WM 38-48 submissive, switch ok. LTR, piaypal.

PE-113 (12/25/00)

REFLECTIVE, ROUSING REDHEAD
Approachable SWF, 5' 4", attractive, humorous, honest, fit,
fun, lovable. I enjoy my home
life, walks, being outdoors, antiquing, conversation, laughing,
music, movies. You are 45-60,
over 5'7", N/S, no heavy
drinkers.

FUNNY, OUTSPOKEN

OBF SEEKS PWM

for relationship of a serious na-ture, long-term. Must love Black women, be willing to share all of yourself and provide any nec-essary assistance.

Taiented young actress seeks sugar daddy to foster her creativity through financial aid. Let me audition for you. All natural and bountiful physical assets, highly intelligent, traveler, educated, quick-witted, feminine. Seeking generous gentleman, ages 25-75. SWF 33, 5'4" Pretty, sexy, dark blonde/blue eyes, cute accent. You are not: short, bald, fat, unemployed, dumb, stingy, unreliable, emo-tionally unavailable or addicted. Pluses: Long hair or unconven-

=5476 (10/31/00) NURSE FROM N.Y.

together. GF, 42, seeks volun-teer partner for the holidays. Together let's do something else and make the holidays meaningful.

PUERTD RICAN ANGEL.

Femme, smart, sexy, shy, worth it, BF 26 with herpes seeks similar young, buoyant Hot Tamale for friendship, discovery, Race open. Boundaries respected.

CHARMING, WARMHEARTED East 8ay nature woman, attentive, tender, passionate, faithful seeks kind, honest woman. No games, no lies. Friends first, last, forever.

#S961 (12/12)
HANDSOME SBF
Honest, affectionate, confident
150 LTR with intelligent, humorous, independent, Latino
woman that will whisper
naughty things to in Spanish.
N/DR, N/S, N/D.

5899 (12/12)

MORE THAN PHYSICAL

GWF, Aries, 35, 5'5", full-figured, brin/blue, tattooed, Vegetarian, soft-butch. Into music,
movies, flea markets, gym,
weekends, passionate kilsses.
5eeks single tomboy femme,
35-45, employed, honest, physically healthy/mentally sane,
fun. N/s. n/dr, 8l's, kids,
drama. East Bay.

#\$456 (10/31/00)

\$5456 (10/31/00)

HOT 4TEACHER

MWF, 30S SEEKS bit or gay F for no-strings-at-tached relations, My husband would be present (watch only) Strap-on curious? Be height/weight proportionate, and leave real phone number. **☎**5873 (12/12)



FIST-FIGHTING MESOMORPH 24 seeks similar 22-26 for stu-dious friendship and frequent laughs. Navy boys fine, but piz-

#5921 (12/12)

LET'S GET TOGETHER

and have some fun. Retired GWM looking for same to enjoy theatre, dinling out and intimate nights watching gay porno. Please call.

=5982 (12/12)

CALL ME

names while I provide oral ser-vice. Masculine divorced trim WM, 43 needs a 5LM straight or bi guy to give me orders. **☎**6079 (12/25/00)

☎6086 (12/25/00)

☎597B (12/12)

HANDSOME SMALL MUSCULAR

MASCULINE HISPANIC

Top, 5acramento, 45, 5'8", 170, seeks horny, submissive bottom, masculine-femme, silm, 25-45, your place, 5an Francisco, ready to take direc-tions.

DLDER SEEKS YOUNGER

7 year old athletic, bi or DPWM, looking for a WM under for safe, discreet from Marin County. T6054 (12/25/00)

GOT ARMENIAN?
I'm a PGWM, 34, brown
hair/eyes, 134, 5'10. Goodlooking, boyish, fun, smart and
ready for LTR. Love the arts and
outdoors. Friends are good
TOOI

MEN WITH HAIRY BACKS
are a turn on! SWM would like
to give you a good massage.
Own place, safe, no reciprocation required. Late afternoons/weekends.

#6104 (12/25/00)

BABYFACED, BI-CURIOUS ASIAN male 18-30 wanted by attractive Black male for long term, discreet encounters. Attached a

. #5018 (12/12)

SUBMISSIVE ORAL Anal Bottom. 60 year old GWM in East 8ay ISO dominant top. I am HiV. You be too. Will do it your way.

SENIOR GWM
5'7", 130 lbs., looking to give expert service to verbally dominant topman, height/weight proportionate.

☎6084 (12/25/00)

STRAIGHT BOY
20s seeks father figure, 40s to 60s to gently spank him then penetrate him. You: clean, erectable, nonsmoker, discrete. Me: handsome, clean, well-en-

LOOKING FOR ACTION 6', 179, 32 years old, brown skinned, curly hair, long tongue, hairy body, heavy, big balls, work out every day, horny every 20 minutes, seeks someone 35-52 who is horny and hot like

□5684 (11/21/00)

ARMENIAN
Handsome, 41, 5'9", 160 lbs, black/brown, professional, romantic In Los Angeles. Seeking masculine, straight-acting M, 35-45, honest, healthy, for dating and traveling.

25649 (11/21/00)

CUM FACIAL

Desperately needed by hungry male, please help me. **☎**5172 (11/11/00)

HANDSOME BLUE EYED little Italian guy seeks taller, sexy, built man 30-45 with hairy chest for cuddling and sex. Please be N/5, N/D.

BLACK BI MALE WANTED

Securious WM, 44, 64 * seeks 8M, 40-55, muscular or stocky build, well hung, nice guy. I want to orally service you while being verbally abused. Wife or girlfriend may watch. N/S, N/D, no 5TD's.

"LATIN LUST"
I'm 30, 5'11", slim, Puerto
Rican man. You must be 25-40,
masculine, hotl Gay preferred
but not opposed to bi-curious.
Wanna play?
#6095 (12/25/00)

SWM SEKING SWBI MEN
18-25, smooth skinned swimmers body or hard defined.
Meet for daytime fun! Masculine please. Straight acting a + boyish looks ++.

☎5942 (12/12)

STRONG TOP

Looking for bottom. 53 year old 5'10", 190 lbs., athletic, muscular, healthy, HIV-, nice, very strong top seeking bottom for a good time. #5878 (12/12)

PURILID RICAN ANGEL, spintual would love to meet a nice lady, 30-40 with good heart. Me: 42, 198, 5 4', green eyes, curly hair. Handsome love bucket, clown heart. \$\pi = 5936 (12/12)\$
HER WHAT?

#5961 (12/12)

HOT 4TEACHER Gorgeous college grad I5O 25-30yo artistic mentor to guide, inspire, and F*** me right. Must appreciate my talent, beauty and intelligence. **☎**5854 (12/12)

Seeking other women straight or gay over 21 to go out danc ing In clubs, see live music or shoot pool in bars or cafes.

MWE 30S SEEKS

WOMEN SEEKING WOMEN

with kids, country home, desires cop from N.Y. with patience, tool belt. We're attractive, bright, adventurous, optimistic, generous, passionate. Solid values, NY humor. Enjoy family, travel, boating, bedtime.

San Francisco Bay Guardian • October 11, 2000 • www.sfbg.com 133

alt.sex.column

by andrea nemerson

Saving grace

Reading your columns and others, I get the impression that the whole world is having sex and lots of it. However, I was talking to some guy friends — all normal twentysomethings who get their share of luvin' — about how important it is that a girl hasn't slept with a lot of guys. I said, "What's a lot?," and the consensus was "one, or two in special cases." When looking for marriage material, they don't want a woman who's been around the block. They don't expect to find many virgins, but a man who marries one is very lucky. It's the ideal. They said that a woman's virginity is the greatest gift she can give her husband.

At first I thought they were just being jerks, but they felt so strongly about this that it made me rethink my sex life and our sexual culture. Do my friends hold the majority opinion? I love physical affection, but I'm willing to give it up until marriage if it's really so important to my future husband. Maybe there's an evolutionary psychology reason behind it. What do you think about all this?

Save or Spend?

Dear Save:

To be honest, my first thought was, "Here we go again." This is another one of those topics, you know? Why do men/women/whatevers prefer whatever? Why do I think this is gonna be trouble?

I do think the age-old, culture-spanning obsession with virgin brides has some thing to do with evolutionary psychology. Your average male australopithecine or Homo erectus, after all, was likely less interested in finding a soul mate with similar politics than in investing in a womb guaranteed to contain his own offspring. Getting there first seems a good enough strategy. What the hard-core ev psych folks (Natalie Angier called them "ev psychos") sometimes forget is that we are not Homo erectus (not all the time, anyway), and it's been a good long time since we were. They've also been known to forget that we don't really know what those guys did or looked for in a mate. All we have is the end result. Some of our tendencies probably started off as instinct and became part of human culture. These are all great topics to argue about over beers, but they don't come to much in the

You don't care about any of this stuff, anyway. You want to know whether you should start denying yourself now for the future gratification of your hypothetical husband. Up to you, of course, but you asked me. Not on your life.

I know I've completely warped my mind by living in San Francisco so long, and I must occasionally remind myself that people here are not normal, but I swear to you, plenty of gentlemen prefer a lady who knows what she's doing. Moreover, most of your pals will get over it, especially when they run into a virgin shortage down the line. All this prattle about greatest gifts and ultimate proof sounds very romantic, but it isn't realistic. Plus it promotes the sort of deceitbased ("How many lovers should I say I've had?") and sexually incompatible marriages we're supposed to have evolved beyond by now. You could end up all bitter and brittle and lockjawed, like Sigourney Weaver in The Ice Storm. And anyone who didn't find her Janey Carver scarier than the alien in Alien just wasn't paying attention,

I'm also wondering where your pals are getting all that "luvin'" and what they think all the marriageable girls are doing right now while the boys are out

Love

P.S. Actually, on reading my column and others, I get the impression that every one thinks that the whole world is having sex and lots of it, except for them.

The women I meet, date, or just have flings with range from dream boats to pretty great. The sex is in that range also, but every once in a while you meet some woman, go out for a drink, and then end up in the best, most satisfying sex you never have with your girlfriend. Why do some women act like porno stars, but the ones you date always seem tame in compari-

I have asked my girlfriends if they enjoy anal, facials, bondage, threesomes ... and have gotten so much "Oh my god, that is disgusting!" that 1 never even bring this up. What's the deal?

> Love Madonna/Whore Problem

Sure, it's true that people often find it easier to get crazy when they will never, ever have to meet your mother or discuss their wanton behavior with you over brunch. But that's not the deal. Mr. Problem, you only date women who wouldn't enjoy anal, bondage, facials, or threesomes. These are the ones who go in your "girlfriend" file. I don't want to know where you file your one-night

SPANK ME
Cute frat boy 22, needs over
the knee discipline from a dominant big brother. Jockstrap,
5peedo's or bnefs.

#5849 (12/12) SPANK ME

SPANK ME
Cute college student student
22 needs spanking from a dominant big brother. Me? Cute,
blonde hair, blue eyes, in China
town. Athletic boy.

w5969 (12/1z)
HORNY FOR YOU
GWM, 39, 180, 6', br/br, hairy,
clean, HIV-in -shape WM to
give oral job, massage and
more. You're hung, cut, maybe

SWGM IN SO. DREGDN 6'4", 33, 195lbs., medium build, bottom with lady-likes buns; long, attractive legs, at tractive, seeks dominant top wanting sex all night! **☎**6072 (12/25/00)

#6072 (12/25/UU)

NONCONFORMIST GEEK

Geek teacher seeks same for everything from lectures to live music. I'm a GWM, 36, 5'10", 140. Glasses get an A+.

#5782 (11/21/00)

CURL UP WITH ME

Tall, slim, handsome, mascu-line, versatile, 27 seeks cute, slim, butch, versatile 20-35 for cuddling, kissing, conversation and erotic massage. SEEK SWEET DLDER

Gentle, retired, affectionate, top, stable, nice-looking, aver age weight/height, 0/0 free. Oesires tender, smooth man. \$\pi 6065 (12/25/00)\$

MAKED EXHIBITIONISTS
Nude guy seeking hung guys for exciting J/O fun. Naked men showing, stroking together. Outdoor shows, mirrors, driving naked stiffens my erection. Get naked stud!

≖5931 (12/12)

HOT LATINO
32 year old, 175 lbs., 5'11", athletic, HIV- wants WM, for monogamous LTR ages 28-40. N/5. \$57.85 (11 /21 /00)

#5/785 (11/21/00)

ATTRACTIVE YOUNG STUD
26, 5'8", 150, boyish, attractive, masculine, athletic, sexy, hung, young guy into getting oral. You must be young, bi and masculine. **☎**5914 (12/12)

Fit Gay senior male seeks same for LTR, N/5.

☎5876 (12/12) SAM LOVES

SAM LOYES
Art and nature. 36, 5'B", 165, artist, new to 8ay Area. Ready to meet 30-42, sincere and creative guys for possible friendship or more. Nonsmoker a

ATTENTION ALL BLACK

ATTENTION ALL BLACK men. Hot always horny Puerto Rican bottom, very good-looking, very sexy, 6°1°, 17°0, dark brown hair/brown eys, light brown skin, HIV- and expect the same. Looking for Black men who are hot, horny, hung who would like to have their cocks sucked on a regular basis. **≖**5919 (12/12)

HUNG GUYS

I like to give head, I'll come over and service you. You wont be disappointed. **2**5171 (11/11/00)

SEEKING BUDDY
Attractive, cute, GWM, 6', 175, 41, hairy, athletic, clean, and HIV ISO smooth, WM, hung, clean, HIV-for mutual J/O at my place in 5 F. \$6057 (12/25/00)

EAST BAY

Appreciative, mature Male seeks Gay, Straight, 8I, exhibi-tionist or curious, 25-50, for pri-vate encounters at his home. **☎**5989 (12/12)



Hands WPM, educated, athlet 150 F for quality time any age, race but no fat.

FREE MEMBERSHIP For a Limited time only!

> Meet people from all over the Bay Area at one address...



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A new, whole-person epproach to online dating

& Pearz.

EBONY AND IVORY
5WM, 43, decent, honest, open, passionate, professional, creative 150 special 58F 27-43, eclectic, romantic, kind, forthright, attractive, fit for adventure and romance.

#4828 (11/01/00)

TOUGHT PORWOLDS

HANDSOME ITALIAN AMERICAN man, desires intimate encoun-ters with mature women in the 50s and 60s. Me: 6'3", 170, Inshape, athletic, sensuous, loves foreplay and posses an immense amount of stamina.

26075 (12/25/00)

KIND AND COMICAL 5trong, sensitive, tall, good-looking, 2B, 5WM looking for pretty, good-hearted girl next door. Write to: PO BOX 215 El Cerrito, CA 94530. Photo?

LET'S RELAX TOGETHER

LET'S RELAX TOGETHER
Looking for a non-committed
hot woman for a mutual massage. That could end up in lovemaking. Just pure fun. I am an
artist. You, I hope have experience. 1B+ Try it you might
enjoy yourself.

#4847 (11/01/00)

BRIDGE SCHOOL BENEFIT BRIDE SCHOOL BENEFIT Need date. Warm, handsome, funny attorney, atypical, musi-cal, tall, 49. Seeks slender, ed-ucated professional, attractive, engaging, psychological, off-beat, fun to be with, humanis-tic, 40-50.

6113 (12/25/00)

GREAT COMMUNICATOR Attractive, fit, 5WPM, 6'2", thoughtful, 35, foreigner with a zest for life seeks 5PF 27-37 who is seeking an exceptional

☎5781 (11/21/00)

5M, with passion for posses-sion seeks 5F with lost soul to help take over the world. Ar-mageddon is upon us. **☎**6069 (12/25/00)

QUITE FRISKY is this 5WJM, 51, 5'7", 150, athletic, fit, loves to laugh and laugh, spiritual side enjoys hik-ing, movies theater, music 150 attractive 5WF 40-50 for friend-ship, kissing and more.

#5859 (12/12)
SWM, 6', 200 lbs., 35, M.A., runner, enjoys jazz, park, art and wine, used book stores, looks like Redford in a fog. I50 athletic 5WF, N/5, for LTR. **≖**5940 (12/12)

AUSSIE GUY-CUTE
Aussie guy, North Beach 5WM
35, 35, blonde, blue eyes, ath-letic, N/5, new to 5F. I5O simi-lar lady for friendship/relation-ship, sightseeing.

snip, signtseeing.
#6052 (12/75/00)

ISO DARK HAIRED SWF
58M, mid 40s, 5'10", medium
build, likes reggae, jazz, film,
mountains. Seeking attractive,
kind, 5WF, mid sized with awesome legs.

≖6090 (12/25/00)

50, 6'3", 225 lbs., educated, seeks woman 40-55 any race for LTR, one woman man-likes outdoors, reading, fishing, ani-

♥5910 (12/12)

Michigan visitor, good-looking WM business professional, mid-40s, tall, n/s, resident of Michigan, travels to B.Area on business seeks attractive WF for uncomplicated discreet fun, dining and romance. **☎**5291 (11/01/00)

#5291 (11/01/00)
ATTRACTIVE LAW STUDENT
Classy DBM, 40, 6'1", 198.
5eeking a stylish, sensuous,
5/0/WF, 5'6", 5'10", 25-40.
Interests: dining, dancing, sun,

☎5783 (11/21/00)

LET'S COME HOME to paradise each day. Our life together will be a sweet, de-lightful adventure in love, beau-ty, good food and dancing. 5WM, 49.

☎5333 (11/15/00)

Musician, writer, explorer SWM, 44, tall, healthy, nice-looking, humorous, romantic seeks bright, curvaceous beauty for fun, friendship, relationship, relationship, relationship, respondences, meaningful conversation, wine, sexuality, lots more.

LATIND HEAT
SM seeks W/H female for fun,
exotic nights and more 18-30.
Possible LTR If we click, Hook
up with this stud and feel the
heat.

₽5983 (12/12)

T5983 (12/12)
SHY YET HDRRY? VIRGIN/SEMI-Virgin? Learn/practice great sex, great orgasms. Explore your secret sexual desires/fantasies. WM well-endowed, very gentle petite ok. Patient teacher will help you reach your a virgin griffrend/sister-that's fine too, Write to: PO Box 423802 5an Francisco, CA 94142.

#5760 (11/21/00)

EDUCATED, ATTRACTIVE, TRAVELED

teacher seeks women to ex-plore backside pleasures in safe, hygienic context. Open to exploring milder discipline, cross dressing, toys, fetishes,

#5900 (12/12)

T5900 (12/150)

RUSSIAN MAN
42, seeks kindhearted woman
for dating, friendship and hopefully a committed long term relationship. All ladies welcome

You're petite BF, 35+ into food, music, travel, City, home fun, sports, White boys! I'm good guy, 5'7", 140, 48, fit, funny, solid, mentor, worship 8Fs! **26110** (12/25/00)

MAN BLESSED

with blithe spirit, true soul, warm heart, funny bone, fit shape, 54, Imagines woman with same blessings and bless-edly buxom form. ₹542B (10/31/00)

IRISH EYES ARE

smiling. Attractive, Irish P5WM, 31, 6'1", blue eyes, down-toearth, mature seeks outgoing, friendly 5F 26-31 for friendship and romance. ******5949 (12/12)

MAUGHTY GIRLE?
Sare hand discipline to single/married unbuxom woman, any age/ethnicity. 5 witch possible, cross, toys. Good-looking, forgiving daddy values safer sexuality, limits.

MARRAKESH? KATHMANDU?

Mature European 5JM, world traveler, dancer, stock/property investor seeks slender, affectionate, monogamous, young wife, recreational playmate, business partner, travel companion. Long hair, copper tone complexion, foreign ancestry especially welcome; artistic talents encouraged. **≖**6062 (12/25/00)

FIRST IMPRESSIONS

Handsome, 5WM, tall, long brown hair/eyes, late 30s, good sense of humor seeking 5F for fun and fire. Age/race unimportant **₽**5613 (11/21/00)

GENEROUS, SUCCESSFUL

Mature but in great shape. Enjoy the outdoors as well as the arts. Seeking beautiful, sensual woman 30-45, desiring a generous man. Send photo to this box number. △=6055 (12/25/00)

= 10-MINUTE DATING

10 Dates in One Night?

Enjoy a short conversation "date" with each of 8 to 10 quality, professional, eligible, single men or women in your age group, in one night. Confidentially select those you'd like to see again, and be notified of those who'd like to see you, too. (There are openings for just 10 men and 10 women in each section, so early reservation is recommended.) Introductory price: \$20. Presented by Joel Koosed's The Meeting Game™ Salon.

In San Francisco • Sunday, October 29th, 7pm • By Advance Reservation Only Information and Reservations: (510) 525-6207

ISO FULL-FIGURED

passionate, charming, 5WPM, 35, 6'1", 180. 5eeking warm, fun-loving women to share adventures, beaches, movies, candlelight dinners and romance.

TICKLISH SLENDER
Asian man sought by SWM to be tied and teased it can be slow and sensuous or wild and playful! **☎**6114 (12/25/00)

TEG14 (12/25/00)
STILL CRAYY...
after 35 years in 8ay Area.
5ports fan, but not fanatic, out
doorsy, but love the City, educated not arrogant, mature but
still lots of fun. Cuftured, likes
beer. Needs partner in orlme
for movies, travel, maybe more.

RELUCTANT HERO
seeks Oark Angel to help free
his imprisoned heart and defeat the forces of evil. Be female, 30+ and a peaceful war-TE106 /12 /25 /001

PROFESSIONAL JAPANESE

☎5784 (11/21/00) HANDSOME EURASIAN MALE **☎**5860 (12/12)

TRUTH IN ADVERTISING:
Man, 54, with unusually large capacity for thoughtfulness, kindness, passion seeks woman with same capacities **△2**6093 (12/25/00)

MOTDRCYCLE TRAVEL PARTNER
Upscale city architect ready to
follow the sun from Alaska to
5outh America. Have plenty of
time and new 8MW cyclel Seek **≖**6105 (12/25/00)

6'2", slim, brown/blue, 41, artistic, likes doing good deeds, goofing around, traveling neat places, making people laugh, finding love with fit, upbeat, fun 5F.

#6064 (12/25/00)

CURIOS SBM 37
seeks first interracial relation-ship. Confident, honest, humo ous, dark, good looks, great body, sharp mind seeks com-nunicative, intelligent, funny, physically fit woman 20s-30s. **☎**5862 (12/12)

LOOKING FOR YOU

49 year old 5WM, easygoing, attractive, humorous and spiritual, enjoys hiklng, camping, movies, reading and good conversation. 150 woman 40-50 to share laughter, friendship and LTR.

☎5939 (12/12)

5WM, 44, HIV+, 6'3", 210 lbs., lonely seeking LTR. #6099 (12/25/00)

SAN FRANCISCO SENIOR
60s, retired, tall, divorced, nonsmoking, hoping to meet interesting senior woman for romance and companionship.
\$\pi6053 (12/25/00)\$

TALL HANDSOME BLACK MALE seeking sexual relationship with spiritually openminded fremale who is not bound by man made ideals on how they are supposed to be. You must be free

☎5297 (10/25/00) 5ingle, straight, N/5 male wants to date, have possible relationship with Asian American woman 21-31.

5883 (12/12) Caring, creative, successful, ocean/mountain man seeks positive, emotionally stable, trustworthy female for LTR that may lead to marnage.

HEAVY MAKES ME

HEAVY MAKES ME happy. 8lack male 40, 6'0", 210, ISO fat female, the bigger the better. A sweet young thang. Love to body worship. \$\pi 5789 (11/21/00)\$

SHY AND SERIOUS

#5933 (12/12)

25632 (11/21/00)

134 www.sfbg.com • October 11, 2000 • San Francisco Bay Guardian

WIFE WATCHES US

WIFE WATCHES US
do it! 40 year old awesomely
skilled, enormously endowed
WM seeks sexually competent
adventurous female 20-S0 to
experience exhibitionistic, extraordinary sex that she'll enjoy. 5947 (12/12)

REAL GUY SWPM, 34, 6'3", 175. Intelligent, honest, trustworthy, adventurous. Like hockey, skiing, restaurants, bars, theater. Seeking similar SWF 29-33.

#5B9B (12/12)

ASCENSION intelligent, healthy, handsome, healthy, beautiful, sophisticated SF for friendship and eros, Goddesses apply, sirens and succubai read on. **☎**5169 (11/11/00)

HIP ASIAN FEMALE

sought by WM In S F who Is 32, tall, smart, funny, successful and definitely fine. Llke to thrift

NICE SWM. 28

ISO SF for romance. I am highly educated, professional and Catholic. I enjoy travel, movles, amusement parks, zoos and sports.

TS903 (12/12)
TANTRA BD/WITH
Substance, ISO exceptionally
tall curvy lady. I'm an amazing
talented, rakishly handsome fi
ness instructor 43/6/2*/18S
hard, lean pounds who has
love, sex and spirit as my primary mantra along with creativ
ty, abundance and simplicity.
Together let's give love a
chance.

☎5957 (12/12)

OUR FRIEND

SWPM, 40, S'6", is kind, funny, shy, family oriented, great cook Llkes BBQs, Becks, blues, basketball, Reno. Seeking female, race/age unimportant.

able climbed to his favorite roost. He sat there all day, numb. At night his star ap-peared. "I'm lonesome." " am I" the star answered.

☎5943 (12/12)

WM, entrepreneur, 48, athletic, traveler into: Tahoe, romance, antiques, epicurean delights, hugs, good friends seeks lady of similar interests.

☎6074 (12/25/00)

6'2", 200 lbs., 30 year old

₽S894 (12/12)

Clean, sober single man, healthy, fit, finds much to laugh about in self, others and the whole wide world seeks similar woman with sporting instinct.

\$5786 (11/21/00) intelligent and buxom White fe male is desired by a tall Euro-pean SWM, 42, for a good time. I like outdoors, music, arts, reading.

■S845 (12/12)

SEEKING WIDOW...

Two cute gay boys seek hip, wealthy, elderly widow with gor geous house to bequeath in exchange for an absolutely fabulous time. #S948 (12/12)

DRAMA DIVA

Internationally produced play-wright ISO tall, horny, smart, fe-male for many opening nights. Know the difference between 8recht and Ibsen, love to act

☎S974 (12/12)

Professional, outgoing, playful, fun-loving seeks dynamic, SF for companionship, outdoor ac-tivities, dining, and hopefully much more #S9B8 (12/12)

WELL-MANNERED HEDONIST with stylish wardrobe seeks thoughtful, attractive companion for romantic evenings. Articulate, responsive, slim, late 20s. You: late 20s to mid 30s. **☎**S920 (12/12)

EXOTIC EROTIC BALL

Wanna go? Attractive SM seeks open-minded, sexy 8lack fox to dress-down and rock outl Occu-pant P.O. Box 2302 Pleasant Hill CA 94S23.

€3 TS980 (12/12)

WM, 44 looking for female Dancing, dining, walks, base-ball games, BBQ's. Would like to meet someone 35-S5 for ndships possibly more. Ani-I lover. N/s, n/d. #6077 (12/25/00)

GOT HERPES?

6'4", long halred, very active, fit and sexy, employed, educat-ed and musical male, 31 seeks stable, fun, adventurous, fit gal who likes to laugh.

A CHANCE MEETING A CHANCE MEETING provides endless possibilities. WW/WM, S0s, 6'1", ISO emotionally available, affectionate SWF late forties-mid S0s for dating, friendship, LTR, Let's meet for coffee or lunch.

LET'S BOND

LLI'S BUND
You: Taurus, Virgo, Capricorn,
Black female, 25-36, dress size
9-14, 32Ds, childless; in
search of a good man. Me: nurturing, discrete, 42 years old,
professional 8M, S'11", 210,
athletic, financially stable, light
smoker, sexually deprived. ISO
you for hanging and sex. Smoking ok, no STOs please. **☎**\$9\$9 (12/12)

ROCK MUSIC

recording producer on the hunt for fun, vivacious, sexually ener-gized companion. I'll rock your world! All females welcome.

GENEROUS MALE

GENEROUS MALE
Successful, busy, professional,
fit, 48. Seeking attractive, (fullfigured, and/or busty encouraged) female, single or married
for mutually rewarding relationship. All replies answered.

MARRIED WHITE MALE

seeks female for safe, mild, discreet fun. I am 34, upper middle-class, fit and attractive. Interests include hot tubing, pubs, etc.

±5BB1 (12/12)

Seeking voluptuous, curva-ceous, fit, kind SPF, under 4S. I'm young 40s, attractive, mus-cular, SPM, funny. For LTR.

ARTISTIC TYPE
SWM, young S2, intuitive, attractive, slightly offbeat, seeks
creatively inclined, reflective,
attractive woman whose grace
and kindness will be appreciat
ed.

HONEST AND FUN

HUNEST AND FUN
Handsome SM, 43, S'10*,
1B0, engineer, former model,
ISO SF between 33-42, N/S,
slim, loving, compassionate,
patient, considerate, easy-going
for LTR.

□4012 (11/11/00)

INTELLECTUAL DOCTOR

SWM, 46, 6'2', athletic, young, medical doctor and scientist researcher, great sense of humor. I enjoy books, good conversation, excellent restaurants. You: fun, responsible, safe, enjoy sense of good connection with friends, slender, educated, intelligent. Let's chat.

♥S966 (12/12)

ACTIVE DWPM

46, design professional ISO cute Bay Area SWF, late 30s-mid 40s, interested in athletics, arts, travel, humor, beaches, dinners, each other, for monogamous ITO.

₩S944 (12/12) ARE YOU SUBMISSIVE?

☎5922 (12/12)

INTERNATIONAL GUY INTERNATIONAL GUY Witty, leftist, Buddhist, 8ritish-accented, 30s, Ph.D. Polyglot globetrotter, sllm, dark, long-haired Mediterranean looking, bloody handsome East Indian prince seeks WF, leftist spitfirel ™S426 (10/31/00)

Attractive, hip young couples & women

PLEASUREZONE

For couples & women only!

go to www.pleasurezoneb9.com or call 415 789 7375

Saturday September 2nd

For more info see our ad in the club section,

HALLOWEEN HARLOT wanted for pre and post trick or treat haunting, parties, private costume shows, public venue **2**6076 (12/2S/00)

FREE RADICAL
seeks high affinity bond with
energetic, organic blomolecule
23-33 into photosynthesis, discovery channel and much more.
Call now to gauge electrodynamic potential.

KNIGHT IN SLIGHTLY tarnished armor seeks damsel who isn't too uptight for whimsi cally unconventional romance. Ideal candidates should possess humor, creativity, resourcefulness and moxle.

₹6109 (12/25/00)

KNIGHT IN SLIGHTLY

professional male, 39, easy going, gregarious, athletic, en-joys good food, hanging out with friends, loves to cook for others. ISO 25-40 year old viva-cious, fun-loving gal.

Wealthy, intelligent, handsome White knight, DWM, 4B, 5'11", White kinght, DWM, 45, 511, 185 lbs., seeks to rescue damsel in distress 25-45, S'S"-5'11", proportional weight, for mutually beneficial LTR. pendent, open and erotically submissive for sincere lasting TS488 (10/31/00)

NIN
3B year old single black
femme, seriously Into NIN and
TOOL, house and good sex.
Seeks tall, dark, brooding type.
Goatee and tattoos a+. European guys o.k.

\$\tilde{\text{TSB0}}\$ (12/12)

CREATIVE. ARTISTIC WOMAN Wealthy, successful SWPM, early 40s, very handsome, f artistic seeks accomplished nantic LTR

FRIENDSHIP

S8M, 49, incarcerated needs to hear from SF. Correspon-

≖S842 (12/12)

TS842 (12/12)

HANDYMAN

I fix broken hearts and houses too. SWM, 47, leftist, athelist, intelligent, honest, loyal, fit and available professional craftsman ISO LTR with my dream woman 40ish, attractive, fun with similar mindset and old house needing lots of work that we can make a warm, wonderful home of:

TS888 (12/12)

ROCK CLIMBER SWM, 26, 5-10b, seeks SF 20-30 to gym climb with, for starters. Planet Granite or Mis-sion Cliffs.

56101 (12/25/00)

WHY STAY HOME?

Clubs, parties, off beat movies, I've got the cash, gas, you bring your...eliveness. Older artist(5B) seeks brainy party girl, younger ok. Photo? P.O. Box 12191 8erkeley, CA 94712.

△☎6060 (12/25/00)

SEEXING MARRIED WOMEN for safe sex. Full figure okl But no fat. 08PM, 49 yrs, sense of humor, fit, and horneyl Race and age unimportant.

ART APPRECIATING NICE GUY Friendly, nice looking, tall, tim, successful designer. Smart, sometimes clueless. Medium cook, great reservation-maker. Hiking, movies, SF MOMA, dogs. Seeking pretty, trim, 30s. #4663 (11/11/00)

SWJPM, slim body, old soul, good listener, gifted amateur masseur, INTP, Libra, likes liter-ature and music; seeking quiet ly unusual, slim, smart, sensu-al, spiritual SWF, 40s. **☎**6042 (12/2S/00)

KING CUNNILINGUS

30 year old SWM, S'11", 160, attractive, cerebral, clean, verfit, shaved head. ISO larger breasted woman whom I can please orally. You are attractive and clean, no drugs, no psychos. Weight, ethnicity and age unimportant.

☎S9S4 (12/12)

seek same for dancing and?

An erotically charged dance club

IN THE ARTS

Why would we devote our life pursuing an elusive passion? You and I understand, 43, white ale, actor/musician/comic,

haie, actur/mustus, notably handsome/youthful/athletic, notously cynical, seeks like minded partner. I'm successful and ambitious. Castles in the air/foundations under them". ☎S981 (12/12)

GREEK

☎590B (12/12)

NORMAL AND BALANCED Tall, attractive, mid-50s profes sional SWM world traveled, charming, spiritual,dad seeks pretty WF who is likewise inde

±5606 (11/21/00)

ENRICHINE PARTNERSHIP
kindhearted mid-50s divorced
professional, driven to grow intellectually, psychologically and
spiritually seeks feminist life
parner of any age or race for
mutual exploration and cultural
pursuits.

pursuits. = 5886 (12/12)

SLENDER LATIN MAN 40s, 5'B", with slightly dark complexion, wishes to meet a Asian lady, 18-39 for secret at fair. I could travel anywhere for the right lady if necessary, I am considerate, flexible, respect-ful, open-minded and stable. No calls for now. First write to 8oxholder, P.O. Box 27054, San Francisco, CA 94127-00S4AN

₹5216 (10/2S/00)

SPANKING AND CHOCOLATE Many girls who crave chocolate often secretly crave a spanking. As craving is satisfied you experience exquisite pleasure. I give

₱5913 (12/12)

IRISH EYES are smiling. Attractive Irish PSWM, 31, 6'1", blue eyes, fair hair, honest, mature, seeks outgoing, friendly SF, 26-33 for fun, friendship and romance. ☎5965 (12/12)

DON'T CALL!

eyes seeks 20 something woman who is happy, optimistic, positive. I am liberal, open-minded, independent, sensitive, agnostic, Enjoy working out, watching sports, bleycling, hiking, dancing or just people watching. Interests also include foreign languages and cultures, politics and traveling, Intrigued? On't call! Write me instead.

△=5780 (11/21/00)

Me: 34, tall, athletic, chivalrous and outgoing. You: Indepen-dent, available and likes coffee with your cream. **☎**5941 (12/12)

₽59S8 (12/12) **VERY NICE BM**

MONEY OR LOVE?

GREAT COOK very attractive, S'11", 36, dark hair, sleek, athletic bod, roman-tic, Seeks very sexy, smart,

₩S94S (12/12)

PUSSY IS LIKE ice cream. It's licking good and melts in your mouth. Cherry Garcia tastes fine, but I'll take chocolate pussy every time. **≖**5968 (12/12)

SWM, 40 SEEKS

SBM SEEKS SWF

R.U. A SUBMISSIVE attractive, fit, petite women who loves to be spanked? Black master awaits U. LTR

49, 6'3", 280 seeks very nice, somewhat submissive woman for friend, companion, and sincere loving relationship.

If money is your main prerequi-site, look elsewhere. Do you 5907 (12/12)

J AND K SUNNYVALE "Lovers". Liked your message from 9/7, got the wrong num-ber, call us again, let's meet for a fun dinner date.

☎5B5S (12/12)

PLAYFUL COUPLE
In 40s desires new friends, single or couple, n/s straight, live
in Peninsula. Enjoy power boating, gournet meals, spa, massage, cards, travel. Call today! ☎6080 (12/2S/00)

ried woman. I love to do it in front of your husband. Call me

SENSUAL SXINNY WHITE dude seeks smart, skinny long-haired A/HF, 20s-30s for fun/love/LTR. Want wit and compassion, emotion and stability, freedom and values and great attitude? Want attentive, aware, European lover aware.

MWM, seeks discreet relationship with females any age or race. I am very oral and giving. Me: 5'8", 170, blonde/hazel.

HOPELESSLY

DWPM, SS, S'6", 170, tove medicine, love my daughters, love the blues, and I'd love you. Easy going, kind, warm, sensula, playful, intelligent, erotic, spiritual, solid. Seeks same in pretty girh-next-door type, 40-50, medium build, fit. Lets!!

☎S964 (12/12)

=6051 (12/2S/00)

ROMANTIC

☎S86S (12/12)

SEXY AND PLUMP? Let's share good times, erotic fun, mutual pleasure. She, 26, he, 27 attractive. You are round, bi-female 21-30, playful,

JOVEN LATINO Bien paresido, muy limpio, 38 anos, casado busca pareja para trio. No fumo. No drugas. Mucha discrecion. **☎**S888 (12/12)

East Bay, Filipino couple, attrac-tive, sexy, horny wife seeks well endowed male for discrete oral sex. Husband is straight.

SEEKING EXOTIC AND EROTIC adventure SWM, 30 years old, 6'2*, blonde/blue 200 lbs. ISO couples, Single and marned females, ages 18-45 any race, especially Asian women, South American and any other variety broads.

PS631 (11/21/00)

The FIT Black/Asian M and pretty, pette WF play friend, 30s writers, kinky ISO fun couples/select singles to play at amazing coastal retreat.

GIRL ON TOP

gang bang. Help realize girl-friend's birthday wish. Be fine, fit, and ready for some extend-ed fooling around. **☎**5864 (12/12)

WOMEN OF DIFFERENT CULTURES

MARRIED WHITE COUPLE

MARKED WHITE COOF LE seeks female for safe, mild, discreet fun. We are upper mild dle-class, fit and attractive. In-terests include hot tubing, etc. **=**5882 (12/12)

8i Top available to satisfy boyfriend/husband when your strap on fails. You invited to as-sist and watch. Me: 45, slen-der, 9 inch shaved penis.

YOUNG COUPLE

Seeking attractive female for pleasure. She's 24, blonde, blue eyes, sexy. He's 34, hot, surfer. Curious about a three-some. Give us a call!

ONE LUCKY BIMALE
Engages in mutual erotic mas
sage with attractive, young
masseuse who has her older,
trim WM partner orally assist
for your copious pleasure.

☎6081 (12/2S/00)



Attractive TV with female per-sonality. Multiple orgasms dur-ing safe Greek. Friday nights In 8erkeley. **□**S788 (11/21/00)

49 YEAR OLD
pretty lady seeking TS for a
good friendship and maybe
more. 35-55 A/H, down-toearth, sense of humor. Let s
talk.

BOTTOM, TV

seeks top pre-op, hopefully for-ever. I'm tall, dark, handsome, sexy, sensual, spontaneous, smart, a wonderful lover, loyal, honest, etc. for real relation-**□**S064 (10/22/00)

2B year old single White pre-op TS ISO men, Asian women, TV/TS for dating and possible LTR. Very loving and affection-ate needs same.

SEEKING BOYFRIEND ☎6092 (12/2S/00)

Barry & Shell's SWING PARTIES

Couples Party Every Saturday

No Singles & No Escorts

No Pressure to Participate

Complimentary Buffet Large Hof Tub

 Group Room and Private Areas Phone (510) 834-5808 Together!



San Francisco's Only Private Couples Dance Party with On-Site Playrooms For Ecstacy & Adult Pleasures

10,000 Sq. Ft • 2 Levels

of Pure Eroticism Dance all night to the pulsating sounds with Live DJs, then explore one step further with our on-site play-rooms or relax in our Lusclous Lounge serving compil-mentary drinks and Hors d'oeurves.

Open Saturdays

For reservation/info

415/923-1888 (Ladies must leave message)

WWW.lush-sf.com
VOTED SF'S BEST PLACE TO MEET COUPLES
A Unique Atmosphere Dedicated Strictly to Couples
Looking for More Than Just a Dance Clubi

WEEK! Cocktail Parties for Single Professionals

Free Every Thursday, 6-8pm Sinbad's Restaurant

in San Francisco, Pier 2 on the Embarcadero, next to the Ferry Bldg. This beautiful waterfront location provides the ideal ambience for you to meet new friends, place a FREE 40-word Bay Guardian Connections ad, and unwind from a hard day at work. Ideal location for anyone working in the downtown area or visiting by Ferry, BART, or MUNI, Free valet parking (on a space-available basis) for those traveling by auto.

Adults of all ages welcomed. Business attire recommended. Sponsored by the San Francisco Bay Guardian Connections and the Society of Single Professionals, a division of www.AmericanSingles.com. For more information, call the Party Hotline, toll-free, at 1-888-700-6789.

Guana Mneetions

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GUARDIAN IN MEGTIOMS

RESPOND! Call 1-900-328-0133

You must be age 18+.Calls cost \$1.99/min. billed to your phone OR **USE YOUR CREDIT CARD 1-877-337-3292.**

KINKY, SUBMISSIVE masochist, Black, 43 seeks kinky, beautiful TS for motel sex, discipline encounters, spankings, face sittings. Leave a message. **☎**5904 (12/12)

BI MALE SEEKS COUPLE

for mutual oral fun. I am attrac-tive, fit, clean, discreet, HIV, STD free, professional Black male. Call, talk over cocktails. #6056 (12/25/00)

VIRGINAL CLOSET OLIFEN

viriginal closer Queen needs professional servicing front and rear. In Concord, straight-acting by MWM, 5'10", 155, 30 inch waist, 36C, 7" cut, squeaky tight. Your place. ☎60B3 (12/25/00)



MASSA LIVES IN CARMEL

MASSA LIVES IN CARMEL Love bondage artist looking for sub/dom partner to share and create adventure. She is smart, loyal, cheerful, subtle, graceful if Massa is for real. ₱5B46 (12/12)

DBF SEEKS SERIDUS

pbf Stexs Serious generous WPM slave for possi-ble lasting relationship, you will give me control of every aspect or I'll take it from you. #5911 (12/12)

SUBMISSIVE MASOCHIST

Single, Black, 43, medium height. Seeking sexy, kinky, pretty TS for sex encounters. Spanking, bondage, ass worship. 22-25, no pros or money seekers.

☎5905 (12/12)

SPANK ME! Cute frat boy, 22, needs over the knee discipline from a dom-inant big brother. Me? Cute, blonde halr/blue eyes, 5'10', 155. Speedos, jockstrap or briefs, in San Francisco. Stu-

\$6045 (12/25/00)

■6045 (12/25/00)

DOMINANT BLACK MALE
mid 30s, patient, safe, discreet, supportive, seeks submissive female any race for
safe fantasy exploration.

Novlces welcome. Friendship
first, discretion assured. **⊅**6096 (12/25/00)

DOMINANT COUPLE
Black male, White female ISO
bl/sub female for casual or
LTR. Our training is based on
loving, erotic, sometimes intense, yet caring style of play.

HDSHII PEN PEN?
Tall, gorgeous Mistress recently returned from Tokyo seeking Japanese speaking submissive. Must be sincere, experienced masochist read for a cruel ride.

SAMPLER BONDAGE:

SAMPLER BONDAGE:
Ever been curious about
bondage and discipline? Try a
limited ten minute sample to
find out safely and successfully.
#5912 (12/12)

SEXUAL SERVANT

SEXUAL SCRVANT is available. 59 year old male, experienced and dedicated, servile if required, very discreet, Married welcome. Please mistreat. Upper Haight. **☎**6073 (12/25/00)



LET'S HAVE FUN
Healthy, single male, seeks female for casual intimacy. Generous male will pamper you.
Any age/race.

TELL ME ABOUT your fantasy/fetish! Very pretty, bigger than average Black fe-male. Extremely open-minded. Golden showers and spankings ok.

☎5B47 (12/12)

Bi WM in the East Bay would like to meet females and select couples for mutual watching, massages and oral pleasures.

SHY? CURIDUS?

WHITE MALE

white MALE in Sonoma County 27, 6', 200, brown/green, attractive ISO attractive and sexy females for casual sex and oral pleasures. \$\pi\$5975 (12/12)

I'VE CREATED A WDRLD
of the imagination where a
unique woman may fulfill her
fantasies of sensuality and submission, as an art form, LTR mission, as an art form, LTR and tantric spiritual practice. You are black-haired, of exotic beauty, dancing girl, hourglass, approximately 5'2", 2B years. I am fair, blue-eyed, warrior and mage, powerful build, 5'6", 50

±5977 (12/12)

Tyreat 36, SM, 6', 185 lbs., brn/brn, ISO women to satisfy in anyway you desire. Discreet, safe, clean sex only.

□6116 (12/25/00)

PREGNANT AND/OR LAC-

PREGNANT AND/UK LACTATING
female wanted. SWM, 40s, medium build, clean cut, professional looking for woman to share motherly instincts with nice guy. I am looking for closeness and bonding. I am seeking natures best. Willing to be discreet. Willing to be discreet. Willing ato be discreet. Willing ato be discreet. Willing to be discreet. Willing ato be discreet. Willing ato be discreet. Willing ato be discreet. Willing to be discreet. Willing ato be discreed. Willing to be discreed. Willing to be discreed. Willing to be discreed. Willing to be discreed. **☎**5927 (12/12)

Good looking, WM, tall, fit, blonde, blue seeks lady to watch me masturbate fast and nasty. Any age or race. Only sin cere apply.

15B90 (12/22)



31, 5'B", 165, looking for guys that like to wrestle. Straight, bi or masculine gay, 21:36 only.

NATURE LOVER

Adventurous, independent, of door-loving male seeks folk who love to explore the Bay Area's wild places. All ages hikers and birders welcome. \$\pi 5337 (10/25/00)\$

AFRICAN AMERICAN
women wanted for for book
club. If you're interested in
sharing opinions, time and energy around discussion of literature, join!

₱5B61 (12/12)

ROCK CLIMBER

SWM, 26, 5-10b, seeks SF 20-30 to gym climb with, for starters. Planet Granite or Mis-sion Cliffs

☎6100 (12/25/00)

GROUP FORMING

for established writers who want to discuss projects in process and more over liba ☎5972 (12/12)

SEX AND THE CITY

NEW TO THE MARINA

30 year old stay at home mom of one year old daughter look-ing to meet other moms in the area, the same age.

6 GALS LOOKIN'
for 6 guys. We are bright, funny, kind and most of all... AWAILABLE!!! Come have dinner with us at a great restaurant once a month.

☎60BB (12/25/00)

GRIFRIENDS
Sophisticated and stylish 22
African Caribbean female ISO similar F 21-24 for get togethe clubbing, dinner, museum visits, shopping and lots more.
Only for genuine friendships. **☎**5917 (12/12)



was that you at 311 Monday October 9th?? Super girls, and old coworker wants to know. Would love to hear from you...

☎6112 (12/25/00)

LISA FROM Union City. Met you on BART 9/17, talked about Egyptolog tattoos and spirituality. Loved your bracelet and smile. Would love to talk again. ☎5B91 (12/12)

JONQUIL THE JUGGLER
Please contact Kurt from recent
Berkeley festival about housing
and busker suggestions and
possible Mexico trip. **1**6063 (12/25/00)

SOUTHWEST FINAL FLIGHT

SOUTHWEST FINAL FLIGHT

O.C. to Oakland 9/26. Me:
black/red hair, "nice smile".
You: "nice red hair", well
dressed, returning from a job
interview. Asked if O.C. or San
biego was better. Answer Stay
in Emeryville and call me.

☎5B77 (12/12)

HEY PERRIS/PARIS

ANDRE

you helped me on September 14, 2000 in the Mission whethad a seizure, I would like to thank you. Please call Karen.

Maya. We met too briefly at the Red Vic Moviehouse; discussed leaving the Halight. Let's have early A.M. coffee in Glen Park? Or a movie?

☎6085 (12/25/00)

SEXY ACCENT
We met at an audition near
Civic Center. You offered me a
ride and I said no. You: from
Oakland. Me: from Walnut
Creek. Call me. #5955 (12/12)

SOFT BUTCH SAHELI

I saw you at Carnaval. Black T, 4 LGFF. Curious? 24, bi BF w/o "curry fetish." Intelligent, femme of center. **≖**6117 (12/25/00)

Girl with "THE BEAT" T-shirt, going to art school on BART 9/23. Me: boy with tattoo. I was too shy to say "Hi". Cock tails.

Long s, Burlingame; October 2 late afternoon. Filipina beauty accompanied with man and woman. Is he your husband or boyfriend? If not, please call.

20TH GEARY, 9/30
Pretty girl, 5'4", straight brown hair, glasses, mole on cheek. You: outside drugstore, smoking, talking to hipple. Me: waiting for the 3B.

☎604B (12/25/00)

☎592B (12/12)

9:30 at The Healing Touch. You have long brown hair and were wearing a beautiful amber amulet. Can't get your eyes out of my mind.

THE TSAR'S BRIDE Friday September 29. Jeff in Balcony seat A109: I enjoyed talking to you. Let's talk some more! Leslie in A111. **≖**6043 (12/25/00)

"YR CLUELESS
See Giants play in nearby park
a few small steps from final
mark climb aboard, she's run
aground inside is where the
treasure's found. **☎**5779 (11/21/00)

AK-PRESS 9/9

Cockburn. You: Female 5'5", shoulder length hair, black nmmed glasses, gray pants. Me: male, 5'9":, slim, tight mo-torcycle jacket. Our eyes met often. Ready? ☎607B (12/25/00)

A few years ago a Frenchman attended an English language school. He returned home due to an ill or dying mother. He's 30something now.

☎5956 (12/12)

KDNICHIWA!
American Rag. You: Japanese girl with one dreadlock. Our eyes met as I fondled my enormous penis. C'mon and be my Japanese love child.

Orang, BELDYED COSMONAUT
Orsappeared February 23,
196B. Still alive? You hover in
the gloaming. Let's meet at
dawn when the stars have
thawed. IVAN, BELDVED COSMONAUT

☆5971 (12/12)

webDing BaND TATTOO
On your left arm. Baker Beach,
9/10, 4 p.m.. "Old that hurt", I
asked. You said "only when I
got divorced." You 're adorable.
Can we meet again?
#5884 (12/12)

fax your ad to: 415. 437.3668 phone in your ad to: 415.487.2566 email your ad to: connections@sfbg.com or mall your coupon to: connections 520 Hampshire S F, CA 94110-1417

Choose a Category:

- ()Women seeking Men ()Women seeking Women
- ()Men seeking Men
- ()Missed Connections ()BD/SM
- ()Men seeking Women ()Three's Company
- ()TV/TS ()Friends/Activities

()Fetish/Fantasy

Compose your ad: Headline (words in the headline included in the total word count)

small \$5.00 Medium \$10.00 Large \$15.00

TEXT: 25 words FREE, \$2,00 per word past 25

	· · · · · · · · · · · · · · · · · · ·	 	
-			

IMPORTANT: you must be 18 or older to place your ad. All ads will run for 4 weeks, are subject to space availability and connections reserves the right to raject or revise any ad dearward objectional connections voicemail is FREE. You must record your introduction graeting and profile immediately upon recaiving your box numbers and instructions.

Who are you?

Name: Address: City: State:___ __ email:

Abbreviations:

D Divorced

LTR Long term relationship

M Male
NA Native American N/D nondrinker N/Dr no drugs

/+ Listing your P.O. Box for written responses (\$25.00)____

TOTAL

Total amount inclosed_

Complete payment must accompany all ads.

DEADLINE TO PLACE ADS IS MONDAY AT 10a.m.

c guardian nnections cou

The following information is necessary for our records and is strictly confidential.

Phone:_

A Asian
B African American, Black
C Chrisitian

P Professional S Single W White WLTM Would Like To Meet WW Widowed

Cost of ad: Payment Information Total words______ x 2.00 =

+ Headline (see above for headline pricing information).....

+ Blind Box or letter forwarding (\$45.00).....

+ Visa/Master Card/Amex + Check or Money Order

Exp._

Givə us 1 Gall to place

25-word ad

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Evenings and Weekends

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Sliding Scale Begins at \$20

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COUNSELING

Caring

Effective

Affordable

Classified Index

For Career Education and Employment see

CareerSource beginning on Page 144!

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Ad Deadlines

LINE ADVERTISING: Copy, space reservations, art and payment must be submitted before Monday, 5 p.m.

DISPLAY ADVERTISING: Copy, space reservations, art, and payment must be submitted by 2 n.m. on the Friday prior to publication.

CONNECTIONS & 18+: All ads must be submitted no later than 2 p.m. on the Friday prior

Placing An Ad

Call the Classified Department at (415) 255-7600 Monday through Friday from 8 a.m. to 6:00 p.m.

BY FAX:

Fax your ad 24 hours a day to the Classified Department at (415) 621-2016. BY MAIL:

Use the Classified order form in this section and mail to Bay Guardian Classifieds, 520 Hampshire Street, San Francisco CA 94110

BY E-MAIL:

Send your ad copy to classifieds@sfog.com and we'll call or e-mail back your quote within one business day.

IN PERSON:

Visit our offices Monday through Friday 8:30 a.m. to 5:00 p.m. at 520 Hampshire Street (at Mariposa Street)

The "Fine" Print

Except in the case of contract installments, all classified advertising is strictly pre-paid. No refunds after submission of payment. Cancelled adds will receive credit for future advertising. Ads must be cancelled before deadline for that issue. The Publisher reserves the right to edit, alter, omit, or refuse any ad submitted.

For category-specific policies, call the Classified Oepartment.

255-7600



Art

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Furniture making with hand tools. Wand Workshop. \$180. Debby Zito, (415) 648-6861.

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The Crucible

Ine Crucible

An Educational Collaboration of Arts, Industry and Community is now preparing for an open house where you can get information or register for upcoming courses. Last Session's classes included: 3D Drawing, Cement Sculpture, Foundry Lab, Hand Building with Slip Clay, Moldmaking, Stone Carving, Wearable Art, Glass Casting, Blacksmithing & Forging, and more. Call Now to Register; (510, 843-5511. www.thecrucible.org

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Unresolved emotional issues can stille our creativity, confidence, focus, ambition decisiveness and ability for good relationships.

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Intuitive dynamic deep massage By athletic professional CMT. Tom Angelucci (510) 912:2638. HEALING MASSAGE FOR MEN Bodywork tailored for your needs by Body Electric certified masseur utilizing intuitive reading, energy clearing, and chakra balancing. My work provides the opportunity for deep relaxation, release of emotional blockages, and meditative states. Call Tommy (415) 646-0685.

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For job opportunities with the San Francisco Bay Guardian, simply click the Jobs & Internships icon from the home page of our website.

March 21-April 19

This week the race goes to the old and sneaky, leaving youthful swiftness adjusting its running shoes in bewilderment. Don't wear yourself out trying to outperform when opponents are striving to outwit. If the contest seems rigged, it probably is, and if so, don't play.

Taurus

April 20-May 20

Several of the planets are in a position associated with love and relationships, at least as far as you are concerned. However, don't start registering the silverware pattern yet, as those very same planets are also associated with enemies and opposition. This week has potential for intense one-on-one interpersonal activity. Let's hope yours is the pleasant kind.

Gemini

May 21-June 20

Jupiter in Gemini indicates it's going massive amount of office space and to be big, Saturn in Gemini indicates it's going to be slow, and both of them retrograde show the distinct potential for big slow things to get in your way: ocean liners, SUVs, Taure- balance between idealism and greed. ans, mobs of confused Midwestern tourists, things like that. This could prove both frustrating and amusing at the same time.

Cancer

June 21-July 22

Cancers are occasionally big softhearted suckers, willing to grant others slack if their tale of woe is entertaining enough. However, this can occasionally cause you to become surrounded by whiners, which is bad, order to enjoy the sales pitch. since you're empathic. Spend some time with happy people this week.

Leo

July 23-Aug. 22

Wise people say the traits we most despise in others are the ones we have with their cell phones. Even the occaourselves yet refuse to confront. And sional hallucinatory inner voice is that might be so, but it doesn't stop other people from being majestically irritating from time to time. This week, someone will try to work your nerves. They might even succeed.

Virgo

Aug. 23-Sept. 22

The stars reveal two distinct elements in your future: money and pathological liars. Therefore, try to avoid responding to pleas for cash from dubious sources, such as e-mail with too many \$\$ signs in the re: line, or ex-lovers who achieved that status for a damn good reason, or relatives — especially relatives. Dole out food, shelter, and love as the spirit moves you, but keep both hands on your cash.

Sept. 23-Oct. 22

Are you superstitious? Many Librans are, even though it's bad luck to be superstitious. Especially when it's the Contact Charon Dunn-Roff at P.O. negative kind of superstition, where you're too busy avoiding omens of

misfortune to remember to pick up lucky pennies and wish on stars. Positive superstition can give your life illusory hope and meaning. Do something calculated to bring good luck this week.

Scorpio

Oct. 23-Nov. 20

This week contains a Friday the 13th that falls on a full moon. So, if you're one of those uptight, guilt-ridden Scorpios who needs an excuse in order to cavort, blame it on the moon. And as for those of you Scorpios who have already overcome your personal issues regarding cavorting, you don't need to be told what to do.

Sagittarius

Nov. 21-Dec. 21

Global redistribution of wealth, with the Sagittarians in charge of doling it out, would be a very good idea right about now. However, the people who would be able to afford the computing power that the project would require seem to have other priorities. Wealth issues will complicate your week and force you to seek

Capricorn

Dec. 22-Jan. 19

Manipulators can be wonderful creatures. You know they're eventually going to hit you with a major demand on your resources, but while they're cozying up to you and gaining your favor and showering you with favors and tributes, they can be most entertaining. This week, you don't have to sign the contract in

Aquarius

Jan. 20-Feb. 18

A voice from your past will reappear. Now, many Aquarians hear voices, and not just while they're playing OK, as long as it doesn't tell you to go assassinate the governor or anything antisocial like that. I don't know whether this voice from your past is external or originates in your own mind, but I do know you'll be experiencing verbal déjà vu this week.

Pisces

Feb. 19-March 20 Magic surrounds you this week. Of course, magic always surrounds you, because you're a Pisces. You're just wired that way. And then there's that full moon on Friday the 13th, which is bound to make everything paranormal to some extent. Get in touch with your inner wicked witch by polishing up the chrome detailing on your brooms, having your black cats dry-cleaned, casting enchantments, and turning people into toads until way past bedtime. 💠

Box 191434, San Francisco, CA 94119 or cdroff@pacbell.net.



Travel Services

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. Friday night NON-STOP depar-ture from Oakland

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Attn nightshift! Student project needs assistance. Suggestions for coping/bettering working ir-regular hours. www.geocities.com/daylight-savers/makesnighteasy.html.

Your Classified Ad printed in more than 100 alternative pamore than 100 alternative pa-pers like this one for just \$950.00! To run your ad in pa-pers with a total circulation ex-ceeding 6.5 million copies per week, call Scott Wazlo at the San Francisco 8ay Guardian at (415) 487-2518. No adult ads.

(AAN CAN) FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 243S46

FILE NO. 243546
The following person is doing business as LUCID PRODUCTIONS, 4644 Geary Blvd., #151, San Francisco, CA 94118. Registrant commenced business under the above fictious business name on the business under the above fictitious business name on the date September 15, 2000. This business is conducted by an individual, Signed Allen S. Scott. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Jynn Cabezas, Oeputy, on September 15, 2000.



Announcements

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ESL, Citizenship Class, Tai Chi and morel Richmond Village 8eacon located at George Wash ington High School 30th Ave@ Anza. Call to register (41S)7SO-8SS4

Lost and Found

Camera found at Crowbar Thurs day, September 21,2000. Owner may claim by identifying Contact Rene or Sage at (41S) 788-

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Legal Notices

FICTITIOUS BUSINESS NAME

FILE NO. 243963
The following PERSON is doing business as Renaissance International, 101 California Street, Ste. San Francisco CA 94123: Jeremy Wagner, 66 Beechland Orive, Oakland, CA. 94618. Registrant commenced business under the above fictitious business name on the date August 10, 2000. This business is conducted by an individual. Signed Jeremy Wagner. This statement was filed with the County Clerk of the City and County of San Francisco. CA by Jennifer Lynn Cabezas, Oeputy County Clerk, on October S, 2000. (Oct. 11, 0ct, 18, Oct, 25, Nov. 1, 2000), (L-34511)

FICTITIOUS BUSINESS NAME STATEMENT

STATEMENT
FILE NO. 2437S2
The following company is doing business as Great China International Tours, Global Cruises and International Tours and as Global Cruises, 950 Stockton Street #406, San Francisco, CA 94108: Great China International Tours Inc. California, 950 Stockton Street #406, San Francisco, CA 94108: This business is conducted by a corporation. cisco, CA 94108: This business is conducted by a corporation. Signed Wesley Chang, Secretary, Great China International Tours. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston, Geputy, on September 26, 2000.

October 4, 11, 18, 25, 2000. L-350101

classifieds sibg.com

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 243874

FILE NO. 243874
The following person is doing business as ANITA BOWEN PHO-TOGRAPHY, 719 Shotwell St., San Francisco, CA 94110: ANITA ELIZABETH BOWEN, 719
Shotwell St., San Francisco, CA 94110: ANITA ELIZABETH BOWEN, 719
Shotwell St., San Francisco, CA 94110. Registrant commenced business under the above fictitious business name on the date October 1, 2000. This business is conducted by an individual. Signed ANITA E. BOWEN. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer lynn Cabezas, on October 2, 2000.
October 11, 18, 25, November

October 11, 18, 25, November 1, 2000, L-350201

FICTITIOUS BUSINESS NAME
STATEMENT FILE NO. 243410
The following PERSON is doing
business as ABSOLUTE APPLIANCE REPAIR, 775 27th Ave,
San Francisco, CA 94121:
MIKHAIL ROYTMAN, 775 27th
Ave. San Francisco, CA 94121.
Registrant commenced business
under the above fictitious business name on the date N/A.
This business is conducted by a
husband and wife. Signed
Mikhail Roytman, This statement
was filed with the County Clerk
of the City and County of San
Francisco, CA by M. Lucas Rebston, Deputy, on Sept. 11th,
2000, (Sept. 20, 27, Oct. 4,
11, 2000), (L-345101) FICTITIOUS BUSINESS NAME

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 243508. The following PERSON is doing business as TWENTIETH, 3686 20th St. San Francisco, CA 94110: JOHN MEANEY, 3190 8trdsall Ave. Oakland, CA 94619. Registrant commenced business under the above fictitious business name on the date 9/14/2000. This business is conducted by an individual. Signed John Meaney. This statement was filed with the County of San Francisco, CA by M. Lucas Rebston, Deputy, on Sept. 14, 2000. (Sept. 20, 27, Oct. 4, 11, 2000) (L-34S102) STATEMENT FILE NO. 243508.

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 243S61

STATEMENT FILE NO. 243S61
The following PERSON is doing business as ROBERT NOBLE INTERIOR OESIGN, 773 14th st.,
San Francisco, CA 94114; H.
ROBERT NOBLE, 33 Mountain Spring Ave. San Francisco, CA 94114; H.
ROBERT NOBLE, 33 Mountain Spring Ave. San Francisco, CA 94114, Registrant commenced business under the above fictitious business name on the date N/A. This business is conducted by an individual. Signed H. Robert Noble. This statement was filed with the County Clerk of the City and County O San Francisco, CA by Magdatena Zevallos, Deputy, on Sept. 18th, 2005. (Sept. 27, Oct. 4, 11, 18, 2000). (L-34S203)

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 243541

FILE NO. 243541
The following CDRPORATION
NAME, TITAN GLOBAL MANAGEMENT, INC (CALIF), 7485 Rush
River Or, Ste. 710-124, Sacramento, CA 95831 is doing business as GOLOEN BEACH SPA,
1912 Lombard, San Francisco,
CA 94123. Registrants commenced business under the
above fictitious business names
on the date Sept. 15th, 2000.
This business is conducted by a
corporation. Signed JESSE
OELEON, CFO. This statement
was filled with the County Clerk
of the City and County Of San
Francisco, CA by Keith Wong,
Oeputy, on Sept. 15th, 2000.
(Sept. 20, 27, Oct. 4, 11,
2000).
(L-345L03)

(L-34S103)

OROER TO SHOW CAUSE FOR CHANGE OF NAMENO 315175

315175
IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. In the Matter of the Application of JAILENE IVEET OR TEGA For Change of Name. The application of JAILENE IVEET OR TEGA for Change of Name. The application of JAILENE IVEET OR TEGA for Change of Iname, having been filed in Court, and it appearing from Said application that JAILENE IVEET ORTEGA has filed an application proposing JAILENE ANGELICA MARTINEZ. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in sons interested in Said matter to appear before this Court in Department X-218 on the 14th day of November, 2000, at 9:00 o'clock A.M. of said day to sho cause why the application for change of name should not be granted. Dated this 18th day of September, 2000. Alfred G Chantelli, Judge of said Supenor Court. (Sept. 27, Oct. 4, 11, 18, 2000). (t.345202)

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 315051 IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. In the Matter of the Application of MARYANN LEE Change Of Name. The application of MARYANN LET change of name, having been filed in Court, and it appeaning from said application that from said application that MARYANN LEE has filed an appl MARYANN LEE has filed an application proposing that Her name be changed to MAN LEE. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 13th day of November, 2000, at 9:00am of said day to show cause why the application for change of name should not be granted, it is further ordered that a copy this Order be published in the San Francisco Bay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Oated this 13th day of September, 2000, Affred G. Chiantelli, Judge of said Supenor Court. October 4, 11, 18, 25, 2000.

(October 4,11, 18, 2\$, 2000), (L350101)

(October 4,11, 18, 2s, 2000).
(IJS50101)

OROER TO SHOW CAUSE FOR CHANGE OF NAME NO, 31567 IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN ANO FOR THE COUNTY OF SAN FRANCISCO. In the Matter of the Application of BENSON KWOK LOUI Change Of Name. The application of BENSON KWOK LOUI Change of name, having been filed in Court, and it appeang from said application that BENSON KWOK LOUI has filed an application round selection of BENSON KWOK LOUI has filed an application proposing that his name be changed to BERNICE FELICIA LOUI. Now, therefore, it is hereby ordered BERNICE FELICIA LOUI. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 27th day of November, 2000, at 9:00 and 5 aid day to show cause why the application for change of name should not be granted. It is further ordered that a copy of this Order be published in the San Francisco Bay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Oated this 6th day of October, 2000, Alfred G. Chantelli, Judge of said Supenor Court.

[October 11, 18, 25, November



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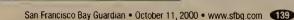
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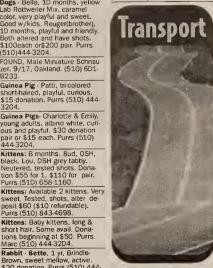
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The San Francisco Bay Guardian's website, www.sfbg.com, offers advertisers an Internet presence for our on-line readers. Speak with an account executive about your on-line advertising options.

COMMERCIAL RATES

The Bay Guardian offers a wide range of sizes, rates, and options. To customize an advertising program that will be effective for your individual business, please contact an account executive. Readership numbers, demographics, reservation. Special sections may have and distribution information is always available to you. Account executives are available to answer any questions you may have.

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Please refer to the Connections section of the Bay Guardian for information on deadlines and how to place an ad or contact the Personals Coordinator directly at (415) 487-2866.

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(back page of Bay Guardian)

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Friday, 2 p.m. for all front-of-the-paper, bulletin board, and classified advertising (if a proof of the ad is required, then the deadline is 2 p.m. on Thursdays) except all line, employment, and real estate ads. Monday, noon for all employment and changes, payment, and space reservation. Special sections may have advanced deadlines. Please check with an account executive.

All ads must be prepaid before deadline in order to run. The Bay Guardian accepts cash, checks, money orders, Visa, American Express, and Master Card. No refunds will be authorized after submission of payment.

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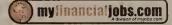
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